

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3939.

SATURDAY, APRIL 25, 1903.

THREEPENCE
REGISTERED AS A NEWSPAPER

GREEK FESTIVAL of ST. GEORGE.

A "TE DEUM" will be sung at ST. PETER'S CHURCH, GREAT WINDMILL STREET, W. on WEDNESDAY, May 6, at 7 P.M. In commemoration of the Fortieth Year of the Reign of His Majesty the King of the Hellenes.

The Greek Oration will be delivered by Dr. JOHN REGUZIS (of Athens), and the Sermon preached by the Rev. Prof. MAHAFFY, D.D. D.C.L. Mus. D., Senior Fellow of Trinity College, Dublin, and Knight of the Order of the Redeemer.

DINNER will be at 8 P.M. at the CRITERION RESTAURANT. The DUKE of ARGYLL, K.G. K.T., and the REGIUS PROFESSORS of GREEK in the UNIVERSITIES of OXFORD and CAMBRIDGE will be the guests of the evening.

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The NINETEENTH ANNUARY DINNER will take place at the GALLERIES of the ROYAL INSTITUTE of PAINTERS in WATER COLOURS, Palace 1501, on THURSDAY, April 30, 1903. Sir W. B. RICHMOND, K.C.B. R.A., will preside.

Tickets (Gentlemen, 12s. 6d.; Ladies, 12s. 6d.), including Wine, may be obtained of the Secretary, Mr. PERCY EMBALL, 149 Strand, W.C.

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LITERATURE

George Canning and his Times. By J. A. R. Marriott. (Murray.)

MR. MARRIOTT remarks—and he is not the first to do so—on the curious circumstance that the most brilliant, and personally, perhaps, the most fascinating, of the statesmen of the last century, should eighty years after his death still lack an adequate biography. It is not for want of materials. Besides Canning's own private and public correspondence, which is voluminous, one cannot turn over many pages of any collection of letters, any diary, any memoir, relating to the first half of the nineteenth century, without coming across his name. The reason is, we imagine, to be sought rather in an uncertainty similar to that which perplexed mediæval divines with regard to the lot reserved in the next world for Solomon. Was he saved or was he damned? Modern biographers do not, indeed, pry so far into the undiscoverable; but if they are to give their readers anything beyond a bare recital of undisputed facts, they must form some notion of the character of their subject, and, if he has been a statesman, of his attitude towards those great and fundamental divergences which are at the root of all political controversy, and are more or less accurately indicated by current party names. With some, of course, there is no difficulty. You can place them at once, and, as Bishop Blougram says, "Who wonders and who cares?" Of the "Sots Privés" and the "Phat Dukes," the "Marshalls and Snelgroves" of the Treasury Bench, to use Mr. Marriott's more modern nomenclature, it is easy to take the measure. Others, again, of higher intelligence, there are, who think for themselves, indeed, but learn little. They are often able men, but their principles are apt to be prejudices, and as their action can generally be foretold, so can they be readily assigned to their proper class. All that is needed is to find a sympathetic biographer with the requisite literary gifts, who will generally be at hand; and the standard biography takes its place on the shelves.

But where is the sympathetic biographer of Canning to be sought? The life of a great statesman can, of course, be written only by one who is interested in historical politics; and historical politics, especially when the history is so recent, are hardly to be kept apart from those of the present day, even when the nominal issue has changed. There are probably few believers now in the divine right of kings, or, among Protestants, in the Temporal Power; but you would not select an ardent Conservative to write the life even of William the Silent, still less of Cavour. These are men whom it is easy to place, and they serve to illustrate the principle. But where are we to place Canning? The ingenuous Tory scribe, who, if he had lived at the right time, would no doubt have voted and written his best against such "fade" as Catholic emancipation and slave-trade abolition, classes him undoubtedly among Tory Prime Ministers. Heine, with perhaps a finer instinct, ranks him among the standard-bearers of freedom, and calls his day one of the holy days in its calendar. Hide-bound Tories like Wellington, hide-bound Whigs like Grey, hated him with an impartial hatred. Napier was not hide-bound, but he attacked Canning bitterly, and in some points with demonstrable unfairness. Possibly the admiration for Napoleon from which soldiers, even those of ultra-Liberal instincts, seem to find it hard to escape, made him unjust towards the man whose policy had done so much to undermine the edifice of Napoleonic tyranny. Brougham, though he came to appreciate him better before the end, and said so, never understood Canning—Scotchmen do not understand Irishmen—thought him a mere actor, and accused him in Parliament of tergiversation, getting the lie direct for his pains. These judgments are at least curious in the case of one who, as his intimate friend Frere wrote, and as scores of private letters show, was "by all who best had known him best beloved," and who, so far as we know, never hated any one in his life; but they explain in some degree the perplexity which Canning's life has been to the political biographer, and account for the fact that, setting aside the "occasional" memoirs hurried out during the year after his death, only three attempts—those of Robert Bell in 1846, of Stapleton in 1859, and of Mr. Frank Hill in 1887—to relate it have so far been made.

Mr. Marriott's little book does not profess to supply the deficiency. It is, in fact, only an expansion of a lecture, and aims at little more than an "appreciation" of Canning as a Foreign Minister. As such it is fairly adequate, though it hardly, perhaps, does full justice either to the boldness with which Canning in 1823 and 1826 asserted against the autocrats of Europe the doctrine he held in youth, namely, the right of every State to choose its own form of government, or to the insight—so unlike that of the ordinary hand-to-mouth politician—which saw that, as in the great days of the sixteenth century, so again now, there was growing up in Europe "a conflict of opinions, and a bond of union growing out of those opinions, which establishes between parts and classes of different nations a stricter communion than belongs to community of

country"—very much the position taken up by Fox in 1783. The times were not so ripe as Canning thought, or else disturbing causes which he did not foresee—as, for example, the Bonapartist revival—diverted the stream for a while; but the very vehemence of the claim periodically made that foreign politics should be irrespective of party betrays the consciousness of those who make it that it is one which will not for ever appeal to the instructed judgment of mankind. When Canning spoke the words quoted above, though he was careful to insist that English interests were his primary object, it is clear that he had travelled a long way from the schoolboy "patriotism" of 'The New Morality.'

Canning's often-discussed transference of allegiance, on his entry into public life, from Fox to Pitt—his political attachments were so personal that it is safest to put it in this way—is again discussed by Mr. Marriott. He is no doubt right in assigning it, as Canning did himself, primarily to the cause which had already detached Burke from those with whom he had hitherto acted—dread of the possible developments of the French Revolution, quickened in the younger man's case by disgust at the events of August and September, 1792. Nothing else, we are convinced, would have been sufficient to countervail his intense admiration of Fox—of whose great speech at the conclusion of the Hastings trial he wrote to his cousin, "As I have not at present time to transcribe it from memory, I shall say no more than that it was divine"; his affection for the relatives who had brought him up, and who were Foxite to the backbone; his own naturally liberal views—in June, 1792, he sends through his aunt a scolding to Sheridan for "his lukewarmness upon the subject of the slave trade," adding, for the greater disgrace of the delinquent, that "Jenkinson actually represents him as thinking with himself upon the question"; and last, but not least, the vigorous efforts made by his party to retain him. Even as a lad of nineteen he was *ami de la maison* at Crewe Hall. In June, 1791, he writes from Christ Church:—

"I have been twice, since I last wrote to you, to meet Mr. Fox and his lady (Mrs. A—) at places on the road betwixt here and London, and have paddled about with them and Lord Holland and other folks on the water, and dined by the side of clear streams at Clifden."

One may feel sure these water parties imported something more than the diversion of a summer's day. That his decision was not received without remonstrance may be inferred from two remarkable letters written in the autumn of 1792 to his aunt, Mrs. Stratford Canning. Her letters do not appear to have been preserved, which, as she was an admirable correspondent, is unfortunate. His replies are before us as we write, and though he nowhere specifies the nature of the "certain matters of considerable magnitude and importance" of which his aunt had treated in "a certain Post-script," it is clear that she had been taking him to task for some assertion of independent opinion in opposition to those whom she regarded as authorities. "What any other people may have thought," he says, "upon any subject at any time, is the last thing that I take into consideration,

when I am making up *my own* opinion, for the regulation of my own conduct." His next letter, dated from Crewe Hall (where, it may be surmised, his intentions were not yet known), after an expression of regret "to find that my last letter to you had put you into a sort of *combustion*," contains a really remarkable statement of the principles by which an intelligent man should be guided in forming his opinion. It is too long to quote in full, but the conclusion is so characteristic of Canning in its combination of vivacious expression with sound sense—not to mention its touch of intellectual arrogance—that we venture to give it:—

"Correct therefore, I beg of you, the notion which you seem to have derived from my last letter by comparing what I there said with what I have now more fully explained. I flatter myself, you will not then so far mistake me, as to think that I have set up for myself a *surly selfish impudent confidence* of opinion, nor will you on the other hand, if you at any time find me thinking or acting differently from others, for whom you have great esteem, and on whose judgment you have great reliance, accuse me therefore of having been 'got at,' 'talked over,' 'come round,' 'taken in,' and other such elegant phrases—phrases not without their use indeed in the intercourse of the world, where fools are sufficiently kept in order by cant, though people, who do not chuse to think themselves of that description, are not so easily satisfied without reasoning."

Nine months later, in the midst of the festivities connected with the Duke of Portland's installation at Oxford, Canning used his first frank to announce to his aunt "that I have the honour to represent in Parliament the respectable borough of Newton" (*i.e.*, Newtown, not, as Mr. Marriott, misled by Stapleton, says, Newport),

"in the Isle of Wight, and that I have come in without one farthing of expence, or one farthing's worth of obligation to any person in the world but one. That one you will easily guess. And if you guess it to be Mr. Pitt, you will be near the truth."

When the revolutionary spectre had faded into the past, and reaction was in full swing, the principles in which Canning had been brought up reasserted themselves. How far they would have carried him if his life had not been cut short just when he had reached the goal of his career, we cannot now say. We can only reflect, What judgment would have been formed of Gladstone if he had died in 1866? Canning's opposition to Parliamentary reform is perhaps the strongest card which those who claim him as mainly a Tory have to play. Mr. Marriott, too, thinks it "characteristic of the man and of his school"; the "school" being that of Joseph II., Turgot, and the other benevolent doctrinaires of the later eighteenth century, who were ready to do "everything for the people, nothing by the people." But surely Canning, the most alert-minded man that ever lived, cannot properly be classed with these kindly pedants. Lord Palmerston probably gauged him more accurately when, speaking in the debates on reform, less than four years after Canning's death, he said:—

"I feel convinced that if he had been standing here now his mighty genius would have embraced within its comprehensive grasp all the various necessities upon which our own

conclusions have been founded, and that he would in all probability have stated to the House, with powers, alas, how different from those of any now within these walls! the same opinions which I venture humbly now to submit."

It is difficult—especially for one who, like the present writer, lived in early years among those who had known and loved George Canning—to observe due measure in writing about him; but enough has been said for the present purpose. Mr. Marriott's little book is very readable, and in the main accurate. He ought, however, to have given the last line of "In matters of commerce the fault of the Dutch" correctly. For an Extension audience, not familiar with the terminology of mercantile shipping, it might, perhaps, be prudent to tone it down; but the "general reader" may be expected to look out for himself in these matters. Again, if Canning's remark to Stapleton in regard to the Lisbon Embassy is quoted, it should be quoted in full. Mr. Marriott gives his readers the impression that Canning repented, and was perhaps a little ashamed of, his action in that matter. But what he said was:—

"I laboured hard to avoid accepting the appointment, but it was so urged upon me by the King's Government, that I thought I had not the moral right, as a public man, to refuse it. If, therefore, the thing were now, with past experience, to be done over again, I should act the same part, and, conscious of right, I must brave the consequences."

It was not Sir E. Lytton Bulwer who made the remark quoted on p. 70, but Sir Henry, better known as Lord Dalling. This, however, is doubtless a chance slip, as is the odd "Henry S. John, Lord Bolingbroke," which meets the eye on the first page. Canning's appointment as Under-Secretary for Foreign Affairs should be dated 1795, though it took place in the last days of the year. It seems a little perplexing to be told on one page that the Greek revolt of 1821 was "without warning of any kind," and on the next that "many things combined to render possible and even probable a revival of Greek nationality."

The authoritative list of Canning's contributions to the *Quarterly* is interesting. We wish that one of equal authority could be given of his contributions to the *Anti-Jacobin*. Is it generally known, we wonder, that Rogero's song had been set to music and was being sung, at all events in the Canning circle, as early as October, 1798?

Studies in Contemporary Biography. By James Bryce. (Macmillan & Co.)

MR. BRYCE explains in his preface that the sketches in the present volume have been published, chiefly in America, but rewritten for the book: they were well worth this treatment. He also informs us that all those described were personally known to him except Lord Beaconsfield, an exception which is remarkable in face of the fact that the biography of Lord Beaconsfield is rightly placed first, as the most important and, on the whole, the best.

Nothing so good has been written about Disraeli as Mr. Bryce's picture of the mode in which, being what he was by birth and upbringing, he became the great figure which we remember. Mr. Bryce has not

only tried to be fair to one obnoxious to the school of Liberalism which our author represents, but he has succeeded. The only trace which we detect of partiality is in the statement as to Disraeli that he showed "inordinate deference to rank," contrasted with the corresponding but opposite remark in Mr. Bryce's life of Gladstone which we proceed to quote:—

"Though his party used to think that he over-valued the political influence of great families, allotting them rather more than their share of honours and appointments, no one was personally more free from that taint of snobishness which is frequently charged upon Englishmen."

Different as were Beaconsfield and Gladstone in most points, if not in all, their way of looking at young men of rank, who, being able to enjoy themselves outside the House of Commons, preferred to toil within its walls, was identical, and was almost peculiar to themselves. They frequently, indeed, expressed their view in almost the same words.

Mr. Bryce is a little unwilling to admit the political immortality of Disraeli, and declares, in a somewhat deprecatory passage, that the Franchise Act of 1867 is perhaps the only part of his policy which has permanently affected the course of events. Surely the fact is that the Franchise Act of 1867 was the greatest sudden political change which this country has undergone, and Disraeli's success was that he, with a boldness almost peculiar to himself, and rather against his party than with its support, based modern Conservatism upon the people. It is, indeed, only recently that the full extent of Disraeli's practical wisdom from this point of view has become apparent. For many years after his death it was thought that while party Conservatism had been given a new lease of life, such institutions as the unreformed House of Lords and the Established Church must be abandoned. But more recent times have shown that Disraeli was right in thinking that even these threatened and, in a modern State, somewhat anomalous institutions have been strengthened, or at least had their life prolonged, by the changes which he introduced.

In the case of Gladstone, Mr. Bryce stands upon more trodden ground. There is no good English life of Disraeli, unless it be that now supplied by Mr. Bryce. Cherbuliez's sketch, under his name of "Valbert," is excellent. But of Gladstone there is, at all events, Sir Edward Hamilton's remarkable monograph, which stands untouched. Mr. Bryce's life of Gladstone is chiefly interesting because, like Sir Edward Hamilton's and Mr. George Russell's, it is the work of one closely associated with Gladstone in public life. One of the difficulties in writing about Gladstone is to know how to treat his fads. To ignore them is difficult, because they interested him, normally and during by far the greater portion of his career, infinitely more than did his politics. While he was preparing an Irish Church Bill or an Irish Land Bill or a Budget, Gladstone's mind was given over to the subject; but this was for two or three months, and his time and energy were, on the whole, far more occupied with matters in which he was—to put

it mildly — not a master. Mr. Bryce does not attempt the impossible task of defending Gladstone's scholarship. A great Oxford teacher, who is still alive, having been asked for the first time to meet Gladstone at dinner, was called upon the next day by his intimate friends to tell them what he "thought of the great man." He replied: "I do not like meeting such people. Compared with them we know less than nothing of the politics on which some part of the conversation turns; but it is infinitely more than they know about our subjects, on which they make the greater part of the conversation hang."

Dealing with the Homeric studies, of which the first series formed, now more than forty years ago, the favourite *Punch* of reading undergraduates, Mr. Bryce points out that while Gladstone's theology was "the work of an accomplished amateur," his Homeric work cannot be put so high; and the apologetic passage in which our author explains how the great man failed in his classical adventures is as admirable in its way as the character-study of Disraeli which we have already named. Mr. Bryce salves the wounded feelings of the thick-and-thin admirers of Gladstone by declaring that "had he been a writer and nothing else, he would have been eminent and powerful by his pen": a passage which suggests some disrespectful remarks by Sam Weller on the subject of hypotheses. A parallel is drawn by Mr. Bryce between Disraeli and Gladstone in this respect, but Disraeli's early novels have a literary skill which nothing of Gladstone's published work can touch.

Another difficult subject for Mr. Bryce in connexion with the life of Gladstone concerns personal relations, with which we shall be curious to see how Mr. John Morley deals. Mr. Bryce alleges, for example, that Gladstone received suggestions candidly "even when opposed to his own preconceived notions." He says specifically:—

"His respect and regard for Mr. Bright were entirely unaffected by the fact that Mr. Bright's opposition to the Home Rule Bill of 1886 had been the cause of its defeat."

These statements correspond with polite expressions which may be quoted by the mass from Gladstone's letters and from his speeches to his friends; but there are reasons to think that they do not correspond with fact. The manner in which Gladstone is thought to have treated W. E. Forster and Bright after they had left the Cabinet of his second Administration, and the manner in which he treated Stansfeld for some years after their difference of opinion as to certain notorious Acts, go to show that Mr. Bryce exaggerates his magnanimity. Of trifles, we may note that Mr. Bryce says that Gladstone "rarely if ever transgressed his rule against Sunday labour"—a statement which will not bear investigation. Besides anything that may be known to his intimate friends, there is the public fact that on several occasions Gladstone called Sunday Cabinets which were thought unnecessary by more Sabbatharian members. His strong High Church opinions were wholly inconsistent with the popular view of the Fourth Commandment, and it was only concurrence in the general wish to keep Sunday as a day of church-

going and of recreation which caused him to respect it as he did. The statement that Dante was Gladstone's favourite poet rests undoubtedly upon his own declaration of his view. But we are disposed to question whether as a fact he did not give with pleasure vastly more time to Virgil than to Dante. Did he ever, for example, read Dante during wearisome debates in the House of Commons? The popular opinion among members was, we believe, that, for many years at all events, the 'Georgics' or the 'Æneid' were alone to be found upon his knee.

In the other essays we note that an excellent biography of Lord Cairns omits the fact, which must be known to Mr. Bryce as a former Under-Secretary of State for Foreign Affairs, that this statesman presided with extraordinary ability for many months over a Foreign Affairs Committee of the Cabinet. The matter has two or three times been named in Parliament in connexion with the curious position occupied by the late Lord Derby, when, though still Secretary of State for Foreign Affairs, he had wholly lost the confidence of his Prime Minister. It has been said that the exchange of despatches between Lord Salisbury and Italy in later years, by which the interest of the two Powers in the *status quo* in the Mediterranean was recognized, was but a revival of a Mediterranean League for the maintenance of the *status quo*, suggested to the Powers by Disraeli and Lord Cairns in a despatch written by Lord Cairns and signed by Lord Derby during this curious interregnum at the Foreign Office.

In the chapter upon Lowe, Mr. Bryce states that, while Lowe never recanted his views of 1866 against the extension of the suffrage, he "never repeated his declaration of them." This, we think, is not so. During the many years in which the present Sir George Trevelyan annually brought forward a motion in favour of the extension to the counties of the franchises established by the Act of 1867—far wider than those which Lowe had successfully opposed in 1866—Lowe, we believe more than once, addressed the House of Commons against Parliamentary reform of this description, and repeated his old views. It was, we think, in the course of the last of several such speeches that a cloud over-spread his memory, and he sat down in the middle of a sentence, and never spoke again in public. In view of sneers at academic minds we may recall the fact, now, perhaps, not familiar, that before Lowe became a politician he was a successful "coach" at Oxford.

As an exercise in methods of biography it is of interest to compare the inside view of the personality and learning of the late Lord Acton in the current number of the *Edinburgh Review* with Mr. Bryce's essay on the same scholar. Our author well stands the severe test, for, while the article in the *Edinburgh* is of deep interest to all who specially value theology, the history of the Roman Catholic Church and that of the doctrine of infallibility, as well as other matters with which Lord Acton was concerned, yet perusal of it does not shake our feeling that Mr. Bryce in his essay on Lord Acton has given the general public all they need to know.

The Development of Modern Philosophy, with other Lectures and Essays. By Robert Adamson. Edited by W. R. Sorley. 2 vols. (Blackwood & Sons.)

PROF. ADAMSON'S lectures here brought together—all previously unpublished—contain the expression of a very remarkable and interesting development of thought. His views, as is explained by Prof. Sorley in the memorial introduction, during the latter part of his life underwent a change which may be at once compared and contrasted with that which Kant described as the Copernican reversal of attitude in philosophy:—

"The evidence of his lectures shows that, during most of his time at Owens College, he looked at things from the Idealist position, though he seems to have become more and more critical of all Idealist constructions. The solid achievements of empirical psychology, which he all along followed with keen interest, were also not without influence in bringing about the change in his point of view, which is unmistakably announced in his inaugural address at Glasgow. For him, unlike Kant, the Copernican change consisted in displacing consciousness from the position which it occupies in every system of Idealism."

Judging from the inaugural address just referred to, we should be inclined to ascribe the new attitude more to the impression made by physical science, and by the evidences of the actual development of mind in history, than to empirical psychology; but about the alteration itself there is no doubt. Adamson himself thought it would give rise to some misapprehension if he described the change from the position of Kant and his idealistic successors which he found to be necessitated "as that from idealism to realism, from rationalism to empiricism or naturalism"; yet on the whole that seems to be a correct description of it. The new position is set forth in the concluding lectures of the series on the 'Development of Modern Philosophy' printed in the first volume. To these has been given the title 'Suggestions towards a Theory of Knowledge based on the Kantian.' At an earlier point of the series, in the exposition and criticism of Leibniz, Adamson points out the difficulty which he seems to have found decisive against idealism. This difficulty is that the existence of any system of realities is something over and above its "essence," that is, its being a system of ideas for thought. How is the transition to be effected if the ideal system (or order of possible systems) in pure intellect is the primal reality? What is the cause of the difference between a system of ideas and its actualization in the existent universe?

"It is a difficulty so persistent in its appearance in Leibniz's doctrine, a difficulty so uniformly felt in all idealist systems, that it is hardly unfair to infer from it that there is something fundamentally erroneous in the line of thought on which Leibniz and other idealist thinkers proceed."

Accordingly, at the close it is suggested that we should take for our ground of explanation not a system of ideas such as, within our knowledge, characterizes only mind as it shows itself at the end of a process, but the world of objects in concomitance with which mind is developed. This objective world is not, indeed, to be conceived as

"independent"—that is, as capable of existence without the rest of reality. Mind, as well as the object, is a really existent portion of the whole; nor are the laws of mechanism to be regarded as an adequate expression of the reality of the object. "There are in the concrete no existents corresponding to the abstractions of mechanical science." For philosophy, however, the question that arises is this:—

"Are we compelled to make an absolute distinction between the mode or process of change of a highly complex configuration of the external, and that immediate experience which constitutes a mode or state of consciousness?"

The answer on the whole seems to be that we are not so compelled; that it is not

"impossible to regard such immediate experience as the form which the real process of existence takes under certain combinations describable by us as mechanical.....No doubt there will always remain an uneasy feeling which expresses our habitual desire to understand analytically, to see, as it were, the new process coming about through the mere putting together of what is already of necessity part of the process itself. But such analytical comprehension of reality we do not possess. Our understanding of it never proceeds from a single principle out of which, it may be supposed, we can extract, without appeal to other source, the consequences which make up the detail of reality."

Still, in spite of this admission, there seems "nothing to contradict the general determination of real existence at which we have arrived—the supposition that, in the process of change, a certain configuration has this character of inner reference which constitutes the fundamental feature of psychical existence."

Before saying anything by way of criticism on this solution, we may proceed to give some account of the contents of the second volume. At the opening there are some reprinted lectures and essays, of which the most popular in character are a sketch of the life of Giordano Bruno and two lectures on 'The Regeneration of Germany' at the beginning of the last century. The lectures on 'Philosophy and the Social Problem' and on 'The Basis of Morality' offer many points of interest. In the former we find applied to the Tolstoyan ideal the happy phrase "angelic barbarism." Here also occurs an utterance partly quoted by Prof. Sorley in his memorial introduction:—

"The only method known to humanity by which it can hope to overcome a difficulty is to reason it out, to endeavour thoroughly to understand and explain it; and all explanation involves the application of general ideas."

As bearing on the question of State action in relation to the economic order, the following remarks are well adapted to clear up misconceptions:—

"It is imperative to recognize the truth that the character and interconnection of social phenomena are largely dependent on the deliberate purposive interference of the society, by one instrument or another, with the so-called natural conditions of its life. I have no wish to quarrel needlessly with the political economists; but it seems to me that in the interests of scientific method they have unduly thrown out of account this factor, and have ignored the real and indissoluble connexion between the economic structure of a society and that system of laws, positive or customary, under which possession and enjoyment of property, of civic and municipal rights, belong to the members of the society.

They have tended, therefore, to regard the 'artificial' factor as an extraneous incident to be reckoned with quite independently."

The address on 'The Basis of Morality' is devoted mainly to discussion of the rival principles of absolute moral "law" and of absolute "end" or "supreme good," the former being especially that of the theologians and of Kant, the latter that of the Greeks and of the most recent modern thinkers. While finding neither adequate to the whole problem, the author, nevertheless, concludes that

"there is a distinct advantage for the general treatment of morality in assigning to the factor, obligation, a secondary, and, so to speak, derivative position. To treat morality from the point of view of obligation inevitably tends to accentuate the implication of external law which lurks in the conception of duty, and, to give to virtue the character of resigned submission, of sacrifice, which is its least valuable aspect."

The true problems of ethics, he holds, are "problems only to be solved by methods which, when we think over them, almost bring us back to an old position of Greek speculation, that evil is ignorance, and that the secret of all excellence of practice and of character is knowledge."

The lectures on psychology, which, after the occasional addresses, make up the rest of the volume, end with the position that, for testing the worth of the general notions by which we interpret our experience, "experience is the only criterion." This brings us back to the question of idealism, on which Adamson's change of attitude from his early Kantianism has been already noted. There is, of course, no return to the uncritical position that the object may simply be taken for granted as alone in the fullest sense "real," and that the subject can be explained by reference to it. This is pointed out again and again. Is not the "objectivist," then, it may be said, at the best in as great difficulty as the idealist? He admits that he cannot deduce the subject from the object, as the idealist cannot deduce fact from thought. The reply, from Adamson's later position, would no doubt be that the objectivist refrains from all attempt at final unification, but recognizes as a fact the dependence of mind on what we call the object; whereas the idealist, if he fails to unify, fails altogether. Perhaps, however, this is only true of the rationalistic idealist. An idealism that concedes more to the empirical side of knowledge seems to be in less difficulty. The object world, the "empirical" idealist might say, though it cannot be resolved wholly into thought, can be resolved wholly into subjective terms if the material of perception is included along with thought relations. Now the whole nature of mind takes up into itself perception as well as thought. If, then, we allow that the former cannot be deduced from the latter, we make a concession parallel to that on which Adamson insists, yet without deserting idealism in the wider sense. There may still be a kind of ultimate dualism, but it is a dualism within mind, and not between mind and objects. And there is in reality no absolute cleft.

This is merely a suggestion contributed to the discussion which is sure to arise over

the book, on which generally we agree with the editor's observation that

"if Ferrier be correct in saying that 'it is more important that philosophy should be reasoned than that it should be true,' then this greater importance belongs to all that Adamson wrote."

The lectures are invariably instructive, and are full of keenly critical remarks, especially on Kant and Hegel, in whose thought the author was steeped. Finally, Prof. Sorley may be thanked for the footnotes, giving exact references to the passages of the great philosophers which Adamson seems especially to have had in mind in his expositions of their systems.

Napoleon as a General. By the late Count Yorck von Wartenburg. Edited by Major Walter H. James. 2 vols. "The Wolseley Series." (Kegan Paul & Co.)

At first sight it would seem that the effort to set forth the theory and practice of warfare, as exemplified by Napoleon, in two volumes, comprising fewer than 850 pages, must be foredoomed to failure. Any one who recalls the extent and complexity of his campaigns, and the great bulk of the purely military part of his 'Correspondance,' would naturally conclude that the subject demanded a treatment as spacious as that of Jomini's 'Les Guerres de la Révolution.' The deceased author, however, disarmed criticism, to some extent at least, by disavowing any attempt to rewrite the history of Napoleon's campaigns, and by explaining that he would confine himself "to those points which influence the main decisions of the general"; or, as he phrased it in the first chapter, "The key to the history of war lies in the headquarters." This standpoint is, of course, tenable; and few persons could have been better fitted to cope with the difficult task of separating the essential from the non-essential than the officer whose premature death was such a loss to the Prussian General Staff.

We may, however, remark that the editor's claim in his preface that the Count was "a most capable military historian" is somewhat misleading. The present work is not a military history; its value does not consist in narration, but in the didactic commentary that follows the account of every important event. Wherever the author enters on the wider field of historical narrative his limitations are manifest. They are revealed in the first chapter. Quoting with approval Jomini's dictum that "war, far from being an exact science, is a terrible and passionate drama," he endeavours to show by a brief sketch of Napoleon's youth what were the essential features of his character. The attempt cannot be pronounced satisfactory. On the critical side it is deficient, because based largely on the 'Memoirs' of Madame de Rémusat and Bourrienne, the untrustworthiness of which has long been known to all scholars; and, even if we accept the stories drawn from those doubtful sources, the outline sketched is hazy. Thus, in referring to Napoleon's egotism, the author wrote:—

"Napoleon was ruled by egotism, it is true, but no man is in everything and at all times an egotist: no human life is quite so logically built up on one principle alone."

We read on, expecting to find what other principles at times swayed Napoleon's being; but Count Yorck von Wartenburg, content with having uttered this barren platitude, recurred to the externals of his career, until, in chap. ii., he came to deal once more with the same feature of Napoleon's character. Then we read:—

"Everything had always and immediately to yield to his will: his nature was that of a tyrant, if not always that of a ruler. Neither men, nor facts, nor his environment influenced him."

This, however, is the mark of an utter egotist. But assuredly the author overshot the mark in stating that facts never influenced Napoleon. Until his mind lost its ductility it was remarkable for the careful and unwearied study of facts, weighing of evidence, and suspense of judgment until every item was known and took its place in a well-ordered plan.

Or again, we find within the space of a few lines the following strange contradiction in reference to the Emperor's difficulties as a ruler:—

"Did not his own great deeds necessarily make it more and more difficult for him to gain still greater glory, and was not the very magnitude of the renown he had gained calculated to render him indifferent to its augmentation?"

And then, in the same paragraph:—

"The exercise of ever-increasing power seemed to him the only thing worth striving for and attaining."

Later (ii. 233) we find this overstrained assertion with respect to the disasters of the Moscow campaign:—

"The general here only reaped the reward for that utter contempt for the future which he always exhibited both in the government of his people and the training of his troops."

Nor are these contradictions in the biographical sketch external to the work. The Count claimed, and with justice, that the personality of the man explains the actions of the commander; and until we clearly know the essentials of his character, his conduct in the field and in great questions of policy remains an enigma. This is true of all great generals, and pre-eminently of Napoleon, whose triumphs and disasters can ultimately be traced to the peculiarities of his mental constitution. Some of these peculiarities are touched on here and there in the later chapters of this work; but they find no adequate presentment in the opening part, which aims at revealing Napoleon's personality.

The first events in Napoleon's military career are sketched somewhat slightly; and the information which Capt. Colin brought to light in his work 'L'Éducation Militaire de Napoléon' (1901) might have been used with advantage by the editor in foot-notes or appendixes to strengthen the brief commentary supplied on the plans for the recapture of Toulon and the Italian campaign. As it is, the interesting question of the amount of Napoleon's indebtedness to the Maréchal de Maillebois's campaign of 1745 is not even referred to. The course of the campaign of 1796 is well set forth, and the remarks on it are just and discriminating; but it is incorrect to assign to the Austrians at the outset as many as 35,000 men, and 25,000 to the Sardinian forces around Ceva. Later researches by the French historians

"J. G." and Bouvier reduce these totals to 31,000 and 20,000 respectively; while MM. Krebs and Morris assign to Napoleon 40,392 men present under arms, and not 37,000 as here stated. These figures are the outcome of research subsequent to the Count's original work; but we are surprised that so careful an investigator should have sought to condone Bonaparte's misstatement that he defeated the whole of Beaulieu's army at Lodi, and, further, should have left the impression that the bridge was carried at the first rush. The Austrian account of that affair, published in the *Oesterreichische Militärische Zeitschrift* for 1822, showed how gross were the exaggerations of the French versions; and, indeed, Bonaparte's letters, as well as his subsequent conduct in waiting on the eastern side of the Adda until he heard of the ratification of peace by Sardinia, reveal the theatricality of that battle. It was as much a "political" battle as Busaco. Bonaparte needed increased prestige in order to overbear the gathering opposition of the Directory to his schemes, fully as much as Wellington needed it to strengthen his position with the Portuguese Regency and put new heart into Ministers at Westminster.

The operations which centred around the investment of Mantua are well sketched, and the comments on Bonaparte's effective use of the central positions, Roverbella-Verona, and on the clearness of his perception of the essentials of the problems involved, could not be more suggestively set forth. Especially admirable is the contrast drawn between Bonaparte's abandonment of the siege of Mantua in order to defeat Quosdanovich and Würmser in turn, and the less intelligent persistence of Frederick the Great in pressing on the siege of Prague even when Daun was advancing in force for its relief. A comparison of the great Corsican with the Prussian monarch is not always to the advantage of the former; but in the similar cases here contrasted Bonaparte's vision was certainly the clearer and his action the more masterly. In this connexion we note with approval Count Yorck von Wartenburg's vigorous protest against the silly notion that fortune counts for very much in war. He affirms, on the contrary, that

"luck is generally fairly evenly divided between two combatants; even the one who is vanquished in the end has had moments, hours, and days, when Fortune smiled on him, and when he could have gained the victory had he resolutely taken advantage of the favouring circumstances; but, letting the chance slip, and then subsequently acting too late or unskillfully, and meeting with ill-success, he puts it down to circumstances beyond his own control."

It is one of the chief services rendered by a work like the present that it helps to stamp out the schoolboy way of looking at war as merely an affair of personal bravery and good luck; and, further, that it shows the greatest leaders to have been the closest students of the art of war, strengthening their decisions in face of its manifold problems by a knowledge of what their forerunners had done. Nowhere could we find a better example of the method by which the tide of fortune can be turned back than by studying Bonaparte's behaviour after his defeat at Caldiero, and during the

three days' hard fighting in the marshes of Arcola. The result justified Napoleon's dictum at St. Helena: "The fate of a battle is the question of a single moment, a single thought." But this thought is generally the outcome of long study and reflection on the art of war, of which Napoleon wrote: "It is an art, with principles which should never be violated."

The chapters dealing with the Egyptian expedition are less valuable than those relating to the campaigns of 1796-7. The author evidently realized that the lessons to be gained from the Oriental enterprise were scarcely of a practical nature. It is strange, however, that he took seriously Bonaparte's alleged plans for the immediate revolutionizing of the East by the 12,000 men who were held at bay at Acre. But we must leave on one side the question whether the great leader's imagination ran riot in the Syrian campaign, or whether those grandiose schemes were meant to dazzle the imagination of his officers during the perfectly sound operation of defeating the relieving army of the Turks before it joined the other force which was to land in Egypt.

We cannot follow the Count through the several chapters of this work, and must content ourselves with some remarks of a general character on campaigns or episodes of special interest. The campaign of Marengo is reviewed from the point of view of Napoleon's dictum: "The secret of war lies in the secret of the lines of communications." The author justifies the First Consul from the charge of having neglected his own communications at Marengo itself, and points out, as Jomini had done, that his retreat by way of Stradella and bridges over the Po was fully assured into friendly Switzerland.

The campaigns of Ulm and Jena furnish telling examples of Napoleon's swift and secret concentration of forces on the enemy's flank, so that a few marches brought his dense columns upon their lines of communication. In this connexion Count Yorck von Wartenburg hazarded the suggestion that such movements would be no longer possible in the future since all the railway lines have to be used for concentration by both combatants. Doubtless this was true when first written; but after all the whole question turns on the railway accommodation of the combatants. The power that has greatly superior facilities for speedy transport could probably throw a crushing force almost on the adversary's flank, and decide the campaign as speedily as was done at Jena. It depends on careful preparation of lines and an effective use of them and of the telegraph system on the outbreak of war. A pair of organizers like Moltke and Roon, controlling the means of transport that are now to hand or in course of development, might deal a more sudden and overwhelming flank attack than those which Napoleon delivered in 1805 and 1806. Count Yorck von Wartenburg, however, somewhat antedated the formation of Napoleon's plan for the destruction of Mack's army. On p. 227 he wrote as though the campaign that culminated at Ulm was decided on at Boulogne. But there is nothing to show that Napoleon issued definite orders for the great turning movement before September 22nd—that is,

twenty days after the Grand Army left Boulogne. Even as late as September 30th the Emperor believed that Mack would retreat to the river Inn; but he laid his plans to catch that commander, and succeeded owing to Mack's obstinacy in misinterpreting news. If we look closely at all the details, Napoleon's foresight and energy are not more remarkable than the mental obliquity of the Austrian commander.

The weakest part of these volumes is that which deals with the Peninsular War. To devote a single chapter to Spain is almost an absurdity, for though Napoleon waged only one campaign there his correspondence teems with despatches relating to the conduct of operations by his generals; and these are of great interest as showing how the Emperor's grasp of the principles of regular warfare sometimes led him astray in attempting to direct from a distance operations so peculiar in many aspects as those of the Peninsular War. He always underrated the force and persistence of the popular movement which his usurpation had aroused, and did not allow for the great advantages which the possession of the sea conferred on the British forces. A work which passes over these defects, and does not mention his fatal mistake of dividing Spain into military districts among the marshals, must be pronounced one-sided.

In his far more complete commentary on the campaign of 1812, the Count blames Napoleon severely for delaying to attack Barclay at Vitebsk, and founds on that delay a theory that his powers were on the wane. Certainly it was a great opportunity lost; but the details show that Napoleon was waiting through the evening and night in order the more completely to envelop Barclay on the morrow—a fate to which the latter would certainly have succumbed had not news of Bagration's retreat induced him promptly to withdraw. In any case, it is unsafe to found a theory of mental decline on so uncertain a basis. Had the allies retired through Austerlitz on the night of December 1st-2nd, 1805, would that have proved Napoleon to have passed the zenith of his powers? Still stranger is it to find the Count censuring Napoleon for "diminution of energy" before Ratisbon in 1809, because he did not push the pursuit when his army was exhausted by fatigue. In such cases it is safer, as well as more modest, to assume that a really great commander knew that the limits of his troops' endurance had already been passed. Napoleon always looked on the manoeuvres about Eckmühl as the most brilliant of his career. On the other hand, we consider the Count's criticisms on his conduct of the operations at Smolensk and Borodino to be justified—still more so those on his fatuous clinging to Moscow.

In the closing chapters we notice a tendency to antedate the period of Napoleon's decline. It is unsafe to accord blame so unmeasured for the undeniable mistakes of 1813 when the same man showed abilities and bodily strength so matchless as those of the Napoleon of 1814. Even the armistice can be explained by his somewhat exaggerated sense of the need of reorganized cavalry, while Vandamme's disaster was

due ultimately to the Emperor's besetting sin, excess of confidence, later on to be so flagrantly illustrated by his neglect of ordinary precautions to secure his line of retreat at Leipsic.

The chapter on Waterloo is remarkable for its evident German bias, which the editor very properly corrects at several points. The Emperor's physical disabilities are again much exaggerated; and the close of the book is lit up by few of those illuminating comments which make the first volume so valuable. The translation is at times awkward and heavy, e.g., the description of Napoleon as "now the embodied antithesis of want of resolution and cautious hesitation" (ii. 133), or "his obstinately-persisted-in conviction" (ii. 49), which occurs in the middle of a portentously cumbersome period. The spelling of names might with advantage be anglicized in many cases. Lake "Guarda" is unknown to English atlases; and the district here printed in the German style, "Friaul," is always known by us as Friuli. On p. 81 (vol. i.) the phrase "at Friaul" is used, as though it were a town. "Montezzemolo" is also a solecism. It is irritating to see Masséna, Kléber, Sérurier, &c., generally figuring without accents, and Sahuguet persistently misspelt "Sahugnet." On p. 73 (vol. i.) the number of the troops is given as "4,100" in place of 41,000; and there are many other signs that the proof-reading has been careless. The index is good, except that the indications of important topics, such as "communications," "concentric operations," "pursuit," are inadequate.

Poland: a Study of the Land, People, and Literature. By George Brandes. (Heinemann.)

DR. GEORGE BRANDES, the Danish critic, who is already well known for his works on English, French, and German literature, here makes his studies of Polish authors the arena for a most eloquent *apologia* for that unfortunate people. It seems but a short time ago that the moral sense of Europe, if it may be said to have any, was shocked by the mean oppression carried on by the Germans in the old Polish province now called Posen. Our author has many stories to tell of the indignities endured by the Poles under Russian government, but miseries of this kind are the invariable consequence of foreign rule. The tendency of the period is to efface the institutions and stamp out the languages of subject races. The Government schools of the various European nations are chiefly occupied in producing uniformity in the languages of their peoples. The story of the wrongs of Poland is old, but it is well that it should not be forgotten.

We will concede that most of the stories of oppression told by Dr. Brandes have an air of truth, but sometimes in his vehemence he states the case too severely. Thus it is not true that publications in the Malo-Russian language are forbidden in Russia, as a pile of books recently published at Kiev, now before us, can testify. Nor have we in repeated visits found Warsaw the melancholy city which our author would have his readers believe. It has always appeared to us—while we do not sympathize

with the Russian occupation—to be in a flourishing condition. The best proof of this fact is the great increase in the population. Dr. Brandes has put down the number of inhabitants at 400,000, but the supplementary article on Poland in the 'Encyclopædia Britannica' gives 791,746. Again, more newspapers and periodicals in the Polish language are published there than in any other Polish city, as statistics fully show.

No one can have visited Poland without feeling the truth of the remarks of Dr. Brandes on the attractive sides of the Polish character. In this age of materialism we ought to be grateful that such a population can be found. The Pole is sentimental, religious, and hospitable. His enthusiasms are naive, and if ever a race existed which ought to produce poets, it is the Slavonic. The Pole would in the ordinary course of things be the gay child of nature, because he inhabits a land of music and song, but his spirit is crushed under the political annihilation from which he suffers. Of Polish women, whether on account of their beauty or dignity of character, Dr. Brandes has nothing but praise. And, indeed, in Russia, when the brutal half-Mongolian treatment of women had ceased, to which Peter the Great did his best to put a stop, the Russian woman stepped to the front and has been prominent ever since.

A large part of his book Dr. Brandes fills with a survey of Polish literature. Beginning with the sixteenth century—the days of Kochanowski and Skarga—he passes rapidly through what has been called the Macaronic period, and finally lands us at the realism of the opening of the present century. The Polish language, unfortunately so little known in the west of Europe, is well worthy of the fine eulogy which Sienkiewicz pronounced upon it when, a short time ago, he uncovered the bust of Slowacki at a public inauguration. It is a magnificent and subtle tongue, and sounds in our ears like one of the melodies of Chopin. Some of our readers may remember also the fine eulogium pronounced upon it by the poet Brodzinski. Dr. Brandes rightly endeavours to enlist his readers' sympathies with the great trio Mickiewicz, Slowacki, and Krasinski. The first of these is far the greatest, but the three have much in common. What weird voices we seem to be hearing!—strange echoes of Wagnerian battles of the gods, and we see open graves over which a forlorn and broken-hearted people are weeping. This harp-like music is as the utterance of wizards. 'Pan Tadeusz,' the strange epic of Mickiewicz, which Dr. Brandes, with a considerable amount of truth, calls the only real modern epic, abounds with magnificent pictures of cloud and forest. Slowacki in many of his lyrics is little inferior. Read, for example, his poem 'W Szwejcareyi' ('In Switzerland'). Krasinski, in his 'Undivine Comedy,' is more terrible by his despair and denunciations. There is something that reminds us of Shelley in these writers—an author with whom they were partly contemporary, but whose writings had not at that time penetrated into Poland. We seem to see gorgeous sunsets passing before us—splendidly tinted clouds, such as Anthony saw when he spoke to Eros of the "rack which

dislimns." These Polish poets led lives of exile and misery. Krasinski, sprung from an aristocratic family, was one of the most unfortunate, as his father had made himself very unpopular among his countrymen.

Dr. Brandes, who seems thoroughly familiar with the Polish language and literature, has provided a prose translation of the wonderful poem of Mickiewicz 'Farys,' in which, with true Slavonic élan, he describes the ride through the desert of the impetuous horseman, careless of the disasters he is facing. He is supposed to refer to Count Henryk Rzewuski, who became an Arab emir when his country fell on evil days. Although Poland is dismembered in such a pitiless manner, there is still a great deal of literary activity.

Nie ist der Geist, doch ist der Fuss gebunden.

Many excellent reviews and magazines are published. The *Biblioteka Warszawska*, the *Przegląd Lemberg*, and the *Kwartalnik Historyczny* (*Historical Quarterly*) are all worthy of mention, and important works are constantly being published by the Cracow Academy. Poland has naturally turned to her great past, and in the collection of Polish authors of the sixteenth century ("Biblioteka Pisarzy Polskich") published by the Academy we find many interesting works, showing how well Poland was to the front in the days of the classical Renaissance. In the time of Sigismund III., Dr. Petrycy, his physician, translated the 'Ethics' and 'Politics' of Aristotle into Polish. As regards modern authors, Asnyk and Ujejski, the poets, are dead, but Mlle. Konopnicka and Tetmajer have great merit. A short time ago a fête was held in honour of the former. Dr. Brandes does not speak with much enthusiasm of the great historical novelist Sienkiewicz. He seems to blame him for choosing remote periods of Polish history for his themes; but this glorious past may well be continually brought before the Poles, so that they should not consider themselves a dead nation. Their enemies wish them to forget it. We confess to being great admirers of 'Ogniem i Mieczem' ('With Fire and Sword'). Never were the old Cossack days more vigorously described than in this clever book with its Rembrandt-like lights and shadows. If Sienkiewicz had written nothing else, he would have won a high place among contemporary novelists.

Dr. Brandes is able to illustrate his historical remarks by many apt quotations from the old Polish literature. Thus he gives extracts from the fiery denunciations of the eloquent Skarga, when he preached before the Diet, and told the Poles that their frequent dissensions would bring on the destruction of the country. Nearly a century later the broken Jan Casimir—wary to death with political dissension—told them the same thing in his pathetic valedictory. The golden liberty of the aristocracy was ruining the country; it was *summa libertas etiam perire volentibus*, and so Siciński, the deputy from Upita, in 1651, broke up the Diet for the first time by the *liberum veto*. We read a short time ago in the *Wisla*, a Polish journal devoted to folklore, that in the popular belief this mischievous man still roams about his old residence as a vampire. It is thus he

is remembered as the cause of so much disaster to his country. We must not forget, however, that the idea of unanimity in deliberations is an old Aryan notion; the *vechés* in Russia seem to have had it; we still preserve it in trial by jury. Dr. Brandes also quotes from the celebrated and most entertaining memoirs of Pasek. In conclusion, we must thank him for this most readable book, and we hope it will kindle a love of Polish literature among English people, for, after all, the literature of a nation is the best key to understanding it. And now, after words of praise, a few of blame must be reluctantly added. We do not know who is responsible for the spelling of the Polish names, or whether this book is a translation. The orthography, at any rate, is very loose. Thus we have "Mosznieszko" for Moniuszko, the musical composer; "Targovice" for Targovica several times. The first words of Ujejski's hymn are given as "Zdymen pozasow" (!), &c. However, so little is Polish known in this country that these blemishes will not be noticed. And why does Dr. Brandes, on p. 86, talk about Poland having had no dukes as rulers, when she was a duchy and was ruled by dukes for more than two hundred years, from 1079 to 1295?

NEW NOVELS.

He for God Only. By Mrs. Caffyn. (Hurst & Blackett.)

'HE FOR GOD ONLY' shows no trace of restraint or of effort. A little of one, or even both, would not have come amiss where all—especially the dialogue—is over-exuberant and overblown. Of vigour—in itself an admirable quality—there is, to speak fairly, plenty; but the result of its presence here is not wholly admirable. It leaves the reader a little weary, though the story treats of people and things not difficult to understand. And one of the people is a misunderstood wife. The author, like most of her characters, has a jerky and excited manner, but that unfortunately does not mean that the novel is itself exciting. Everybody—old and young, man and woman, layman, cleric, or soldier—seems to talk in much the same noisy and abrupt style, largely interspersed with slang, and in some cases strong language. Whatever strength or originality there may be in their utterances soon evaporates, leaving an impression of bustle and verbiage rather than thought. The old country gentleman who "breaks out" periodically into drink and diatribe fails to give the effect intended. The hero and heroine, a horsey young man, a maiden aunt, and a good many more might also have been better but for reasons. One seems to be that the author does not know when she exaggerates an effect, another that she has forgotten the value of control and balance. In her hands every note grows strained, every conversation and person blatant—there is really no other word for it. The adoration of the heroine by all and sundry is extreme.

The Pagan at the Shrine. By Paul Gwynne. (Constable & Co.)

THE author of 'Marta' has again shown his deep and varied knowledge of Spain and

Spanish character. Minute study has gone to the making of the lavish succession of picturesque scenes, and of the lifelike dialogue which sets the folk of all classes vividly before us. The theme is the tragedy of a life. A Jesuit novice yields to a sudden temptation, and, becoming a father, rashly entrusts mother and child to the care of his dissolute brother, who abandons them. Years after he discovers his son, whom he brings up to be a scholar and a gentleman, finding much of his own mental earnestness in the sturdy boy who has struggled through his childhood as the hanger-on of the rough fishermen of Santa Fé. Unhappily for the father, enlightenment severs the son from the old beliefs, and the hot passion which subjected the one to long years of remorse becomes the means, in the hands of relentless clerical adversaries, of the destruction of the other. There is a ruggedness in the treatment of elemental natures here which finds its apt setting amid Spanish scenes and people.

Semi-Society. By Frank Richardson. (Chatto & Windus.)

THE title of this interesting novel might well suggest the kind of society to be observed in a cathedral or university town or city, or in a professional clique, in which the pedigree, manners, and dress of the principal personages—to say nothing of the rest—leave much to be desired by the members of real "society," whatever that is, but are compensated by intense respectability and a laborious affectation of refinement. To the author, however, it means the aggregate of well-to-do disreputable persons who, by the publicity of their irregularities, have forced society reluctantly to ignore them and theirs. Mr. Richardson is by way of being a prose Juvenal in little; but surely satire is nowadays thrown away on such objects as a salacious moneylender, and an outside stockbroker who feels justified in calling himself "you bally old bounder." Some of the sketches of minor or supernumerary characters read like caricatures of actual persons, e.g., an American electrician and a peer with a mania for jewellery—a kind of pleasantry which should be studiously avoided. It augurs ill for the gaiety of English-speaking nations that, as time goes on, it becomes progressively difficult to be funny in English without being vulgar or immoral, or both; but our author has met the difficulty fairly well. The heroine's question: "Am I well enough to see a doctor?" was reported from real life at least forty years ago in the more trenchant form: "Tell Dr. — I am too ill to see him this morning." Was it the heroine, though? Or is the less conspicuous Una, who moves untainted amongst the financial and theatrical monsters, and restores a human shape to one, the heroine? Though the story is rather too anti-Semitic and pathological, and though most of the characters are unpleasant, yet it is made readable by virtue of a cleverly constructed plot, an effective dénouement, and plenty of movement. Two or three of the scenes evince dramatic power.

Angelot. By Eleanor C. Price. (Newnes.)

IN this tale of Brittany from 1811 to some time after Napoleon's downfall the author has constructed a semi-historical romance, and has unfortunately been more interested in history than in making a readable novel. Thrilling adventures or even thrilling romance may gild the pill of semi-historical narrative, but it is impossible to illuminate a dull story by means of history. Then there is one essential thing that the author has neglected. If you are writing a love-story you must introduce a man and a woman, and the sooner you do it the better. The lady with whom Angelot falls in love is kept waiting till p. 87—much too long—and the fact that on first seeing her he kissed her glove "and felt a most unreasonable dizziness," with other inflammatory symptoms, does not compensate the reader for the delay. Another defect of the book is the great number of the characters. Their ineffectual plottings against the Napoleonic régime are tedious, and the more or less humorous incidents intended to relieve the seriousness of their doings are not sufficiently exhilarating.

Chasma. By H. W. G. Hyrst. (Hutchinson & Co.)

THE somewhat affected title of this novel, taken from a well-known verse of St. Luke, refers to the deep gulf fixed between those who have been born and bred in the slums and those who belong to so-called good society. Jim Blackwood, a young costermonger of considerable natural ability and with aspirations for something higher than his inherited profession, makes the acquaintance of the Honourable Francis Wilmington, who takes an interest in him, educates him, sends him to Cambridge, and finally launches him on a political career. How the young man endeavours to break with his former connexions, how he makes his way in aristocratic circles, and how ever and anon the old nature comes to the front again irresistibly and fatally, is told with a good deal of power and sympathy. Mr. Hyrst has evidently an intimate knowledge of coster life, and the portions of the book which treat of Jim's early surroundings are excellent; the hero's character is well conceived and sustained, and Poll Dawson, his first love, is really a capital study. On the other hand, Lady Monica, who takes his fancy later, is unreal, and, indeed, it must be said that the author fails signally in the portraiture of his ladies and gentlemen, none of whom is convincing. Thus the book is very unequal, but it shows decided ability, is carefully and conscientiously written, and, both as a social study and as an interesting story, is not unworthy of praise.

John Ermine of the Yellowstone. By Frederick Remington. Illustrated by the Author. (Macmillan & Co.)

THE hero, a white child, stolen and reared by Crow Indians and partly educated as a white man by a hermit living near the haunts of the "Absaroke" Indians, combines the virtues of the red man and the unsophisticated white man. He becomes scout to a United States expedition against

the Sioux Indians. There is plenty of local colour and adventure in his story, and he is sufficiently interesting for it to seem a pity that he should be done to death by the coquetry of the first specimen of pale-faced femininity he encounters, who is pretty, but shallow and insipid. The author seems to be familiar with the horse-riding Indians and frontier life, while his illustrations are clever in a higher sense than the epithet generally bears when applied to amateur work.

The Lady of the Cameo. By Tom Gallon. (Hutchinson & Co.)

MR. GALLON again shows himself a close student of the commonly admired aspects of Dickens's manner and method. Especially is this so in the opening chapters of 'The Lady of the Cameo,' wherein Mark Lindon returns after many years to find his girl-love grown to womanhood, persecuted by a cheating guardian and his accomplice. Murder is done—though Mr. Gallon's tragedy is set forth with so much flippancy that it does not strike us as very real—and the girl is charged with the crime; the circumstantial evidence against her is most conclusive, but apart from the knowledge that no heroine was ever yet convicted of cold-blooded murder, the reader knows long before the author reveals the actual murderer that she will be acquitted, and so is not greatly thrilled on her behalf. It is a readable, but by no means remarkable story of a sensational kind.

The Devil's "Keg." By Ridgwell Cullum. (Chapman & Hall.)

THIS is a story of ranch life in the North-West of Canada. Its style is that of the sensation "serial," a style which varies not, whether dealing with Piccadilly or the Sahara. The diction is stilted, unnatural, stale. The plot is of a threadbare kind, the characters are puppets every one, and the whole thing is built upon the oldest stock lines. Nevertheless, the book contains one or two fairly faithful pictures of life in the far North-West, and there is a certain continuity, a kind of bustle and go in the narrative which may appeal to uncritical readers.

La Nouvelle Espérance. By the Comtesse Mathieu de Noailles. (Paris, Calmann-Lévy.)

THE new novel of Madame de Noailles is the story of a *marquise* of the day who has much—wealth, brains, friends, and a decent husband—but not what she wants. Being a pestilential person, she does not deserve happiness; but her rather silly naughtiness seems to interest the Parisian public.

Retour du Flot. By "Brada." (Same publisher.)

"BRADA," as a practised novelist, treats a difficult situation with much skill. A lady has divorced her husband, to whom she is deeply attached, for misconduct on his part, and has married her excellent cousin, by whom she has a son. After some years she meets her original husband, who sets to work to reconquer her, and a desperate struggle between the two men fills the volume.

Oh! Les Hommes! Journal d'une Vieille Fille. By Jules Pravioux. (Paris, Plon-Nourrit.)

A THIRD French novel of the week is more like "Brada" than Madame de Noailles. M. Jules Pravioux gives us the opinions of a sort of Monsieur Bergeret in petticoats—an admirable old maid, who tells the story of a love match which goes wrong and comes right again, and another which goes fairly right all along. The heroine of fifty-nine is well drawn, and her strong opposition to feminism is well put and without extravagance. The volume contains good work, spread out a little thin.

PHILOLOGY.

The English Dialect Dictionary. Edited by Joseph Wright.—Parts XV. and XVI. *Ma—On.* Parts XVII. and XVIII. *On—Quyette.* (Frowde.)—When the concluding portion of the third volume of the 'English Dialect Dictionary' was issued at the beginning of 1902, Prof. Wright announced that those of his subscribers who were willing to double the amount of their annual payment would in future receive a whole volume of about 700 pages, instead of a half-volume, every year. The instalments before us form the fourth volume; a further "double part" (*R to Sharp*, pp. 360) is already in the hands of those who have subscribed at the enhanced rate; and the preparation of the remainder of the 'Dictionary' is so far advanced that the editor is not likely to have much difficulty in fulfilling his promise to bring out parts xxiii. and xxiv., completing the work, early in 1905. The rate of production from the beginning will have been something like 600 pages per annum. Notwithstanding the surprising rapidity with which the recent instalments have been prepared, we perceive no signs of deterioration in the excellence of the workmanship. There is more etymology in this volume than in vol. iii., and most of it is sound and interesting, the Celtic derivations in Anglo-Irish dialects in particular being competently treated. It will surprise most scholars to find how many words of French origin, obsolete or entirely unknown in literary English, are commonly used in the dialects. In a few instances Prof. Wright's derivations appear to be erroneous or doubtful. *Maund*, to beg, cannot well be from the French *mander*, to bid, send for. So far as the meaning goes, either *mendier* or the less obvious *quémander* would be a more likely etymon; but the word is rather slang than dialectal, and in dealing with slang words etymological conjecture is peculiarly dangerous. *Neapens*, both hands full, is referred to the Old Norse *hnafi*, fist, the ending being compared with that of *goupen*. We suspect that the word represents some variant of the synonymous Middle-English *yepsen* (cognate with *goupen*), with the prefixed *n* of which this 'Dictionary' contains so many examples. *Nither* or *nidder*, to shiver with cold, is said to be from the Old Norse *gnöttra*, with which it has nothing in common but the frequentative suffix, which forms many verbs of similar meaning. The word is rather an onomatopœic formation like *dither*, with a suggestion from *nod*. Some dialects have *nodder* in the same sense. The conjecture that the Somerset *near* (in "What's the near?") What is the use or purpose?) is a form of *ure* is not felicitous. Our former strictures on the want of sufficient cross-references are applicable to the new volume. Possibly the editor does not share our opinion with regard to the importance of this matter, but we have little doubt that all philologists who have to make frequent use of the 'Dictionary' will agree that more careful atten-

tion to it would greatly add to the value of the work. *Pimrose* and *primrose*, each with a number of variants, appear in different places, and under neither head is there anything to show that the list of dialectal forms is not complete. Other instances in which the identity of a word in variant forms has been similarly overlooked are *mareillen*, *marool*, *mulrein*, the frog-fish; *malvader*, *mulvather*, to stun, bewilder (a verb *millvader*, "meaning unknown," appears in the list of "words kept back from the want of further information"); *mattent*, *mautent*, said of flour made from wheat that has sprouted; *peeverall*, *peveral*; *pimple*, *pumple* (here there is a cross-reference at the second entry); *passer* (with *parcer* as a variant), *piercer* (with a variant *percer*); *poddynwig*, *pollywig*, a tadpole; *prickle*, *prittle*; *pinple*, *pungell*, to labour assiduously to little purpose. Many more examples of this kind could be quoted. We hope Prof. Wright will not fail to give the missing cross-references in his appendix. Although absolute exhaustiveness in any lexicographical work is virtually unattainable, we do not think that Prof. Wright has overlooked many of the dialect words to be found in published glossaries, and he has certainly included very many which no glossarist had mentioned. Among the very few omissions that we have noted in the fourth volume are *moits*, the Sheffield trade name for children's knives and forks; *nickmanoncies*, used in some parts of Scotland for affected elegancies of manner; *paddy*, a Midland Counties word (also used in London) for a fit of ill temper (the 'Dictionary' gives *paddy-whack* in this sense); and *poppo*, the child's word for a horse in South Yorkshire and Derbyshire. We have very carefully examined the treatment of those words with which we happen to be familiar, and have almost always found the explanations admirably correct and clearly expressed.

Elementary Phonetics, English, French, German: their Theory and Practical Application in the Class-Room. By W. Scholle and G. Smith. (Blackie.)—Notwithstanding serious faults of detail, this little volume seems to be remarkably well adapted for its purpose. It is not intended as a school-book—indeed, the authors expressly disclaim sympathy with the view that phonetics, as such, ought to form a part of school instruction. It contains a brief account (not altogether free from questionable matter) of the process of formation of speech-sounds, and some practical guidance for teachers in the application of the principles of phonetics to the correction of errors in the pronunciation of English, French, and German. The 'Northern English' of Dr. R. J. Lloyd is adopted as the standard of English pronunciation, though the divergences of Southern pronunciation, as represented in the works of Dr. Sweet, are carefully noted. The reason assigned for this course is that the vowel-system of Northern English is better suited than that of the South to form a basis for the acquisition of a correct pronunciation of French and German. Possibly another reason may be found in the fact that the authors are engaged in teaching at Aberdeen, and that the pronunciation of educated natives of the north of England is much nearer to the natural dialect of their pupils (and therefore more likely to be correctly acquired by them) than that which is usual in London. There can be no doubt that some knowledge of phonetics is highly desirable for the teacher who attempts to impart a tolerably correct pronunciation of English to learners whose native speech is strongly provincial, and still more for the teacher of French or German. At the same time a little knowledge of this subject, if judiciously used, will go a long way; and Dr. Scholle and Mr. Smith have shown sound judgment in the omission of scientific details that have little practical

value. The book has also the important merit of being interesting, and it contains a great deal of useful information on details of French and German pronunciation. The remarks on "wide" and "narrow" vowels are neither very clear nor wholly accurate, and the terminology is in some respects unsatisfactory. To apply the name of "mixed vowels" to such sounds as *ü* and *ö* might have been justifiable if the term had not already been appropriated to another use; but the authors employ it both in this new acceptation and in that in which it is generally current, though they clearly recognize that the two applications are different. An infelicitous innovation is the suggestion of "narrow" as a synonym for "fricative," on the ground that in the articulation of fricative consonants "a narrow passage is formed somewhere, through which the current of expiration is forced." The pronunciation of the English "marine" and "fatigue" is given as "mar'n" and "fat'ig" in the North, and "meri:n" and "fæti:g" in the South, the obscuration of the first vowel being ignored; on the other hand, the *i* of "direct" is erroneously said to be sounded as the neutral vowel. The phonetic notation employed is on the whole good; but the use of the Greek η for the consonant *ng* is inconvenient, and has not the excuse of necessity, for the authors have not in other instances abstained from the use of new letters.

SHORT STORIES.

Roving Hearts. By K. and Hesketh Prichard. (Smith, Elder & Co.)—This volume contains sixteen short stories, Kipling-esque in type, vigorous in style, and dealing with places and scenes pretty well as widely separated as the poles. Mr. Hesketh Prichard, the author of 'Through the Heart of Patagonia' and 'Where Black Rules White,' is a mighty traveller before the Lord. His views of life and character, as this volume expresses them, do not appear to be remarkable or original, and his bent in story-writing is towards derivativeness of a sort which is occasionally too obvious. One would suppose that his most favoured models were Mr. Kipling and G. W. Stevens, with reference to Mr. Cutcliffe Hyne for the management of tramp steamers and the language of their skippers whilst "bucketing" down Channel or "ricochetting" from roller to roller in mid-Atlantic. But these are none the less meritorious stories, with plenty of bustle and swing in them, written in a colloquial tongue for the average occupant of the smoking-room. Beyond that one cannot honestly go in praise of the book, unless, perhaps, to point out that many of the foreign lands here touched upon have been actually visited by one, at all events, of the authors, a circumstance which by no means recommends all stories of this class.

Rosslyn's Raid. By B. H. Barmby. (Duckworth.)—Once again we are able unreservedly to congratulate the editor and publisher of the "Greenback Library." The story which gives its title to this little volume is outstandingly good, an admirable and distinguished piece of workmanship. Upon its title-page we read that, "in consequence of the author's early death, this book has not received from her its final revision." The three stories in this book stand less in need of that process than many modern novels whose authors are yet flourishing and prolific. It is with sincere regret that we realize that this is the last work we can receive from the hand of its talented author. Besides the title story, there are two other short ones in this volume: 'The Slave of Lagash,' a tale of Babylonish days, when the world was young and lusty, and 'The House of the Hill Folk,' a striking narrative concerning peasant life in Iceland. The second tale is

a vigorous narrative, full of rich colouring and picturesqueness, but it is less successful than its two fellows. Oriental peoples of all ages are perhaps more beyond the grasp of the European lady's mind than the people of any other clime or age. But even in this, the least successful of an admirable trio, breathes the spirit of true romance. The Icelandic story is romantic folk-lore, smacking strongly of the soil, of life, and death, and high endeavour among simple, primitive folk. It is real story and well worth preserving. But the first narrative, which fills half the volume, is the best. It deals with the wild life of Border raiders in the days of Elizabeth, a far remove from "kailyard" fiction. That a woman, and a young woman, should have described the night of fighting in Aickie's alehouse and various other scenes of strife and bloodshed which are contained in this story seems to us remarkable. There is no feminine weakness here; we find neither sentimentality nor the tendency to incontinence in description which mars much of the work of clever women. It is a tale of blood, as was inevitable, and in it swords are as much in evidence as are visiting-cards in modern life. But the author scorned to use the clumsy sensationalism by which many better-known writers have won their circulations. She felt and understood the beauty and the strength of restraint, and between the scenes of her vigorous episodes one finds much shrewd and thoughtful characterization. It is too good and close-woven a story to lend itself readily to quotation, but here, in conclusion, is one sentence of admirable comment upon national characteristics. Rosslyn was from south of the Border:—

"The Scot had good sense, and was not ashamed of using it; whereas Rosslyn, while he had no lack of that quality, regarded it as something below the notice of a gentleman, which must be kept out of sight as much as possible."

Ranson's Folly. By Richard Harding Davis. (Heinemann.)—Mr. Davis tells his stories with a brisk directness which is very refreshing. He knows well, too, how to keep the secret of his plots and to have a satisfactory surprise ready for the end. The book contains four pieces. 'Ranson's Folly' is full of fun and adventure and brief dialogue. 'The Bar Sinister' is a capital dog story, and 'The Derelict' tells an effective incident among war correspondents at the time of the destruction of the Spanish fleet off Cuba. 'La Lettre d'Amour' is so different from the other stories, both in method and detail, that it must be presumed to be an early effort. It is full of poor sentiment and tawdry description. The first three stories are so fresh and vivacious, and maintain Mr. Davis's reputation so well, that every one who is fortunate enough to read them will be keenly on the look-out for more.

The Light Invisible. By Robert Benson. (Isbister.)—The spiritual side of life still appears to make a strong appeal to writers of fiction. 'The Light Invisible' is a volume of fifteen stories supposed to be told by a venerable priest to a young friend and disciple. The young friend not only gives unwearied attention to an old man's tale, but also seems to be one of those to whom "more and more, always more to follow," sounds a note of promise, not a menace. A good deal of sameness distinguishes—may we use the word in this connexion?—the motives and treatment of the fifteen. All depend on the narrator's keen perception of the unseen in nature and man. 'The Green Robe' is the first and the best, or it seems the best because the reader comes to it unjaded by the fourteen other impressions and examples of the old man's experiences. We note in some of these a curious crudity and artlessness.

Out of the Past. By H. Geo. F. Spurrell. (Greening & Co.)—This is an essay in Oriental romance. The stories—three in number—are concerned with the horrors and splendours of

the mighty monarchies which shared in ancient days the dominion of the East, pre-Roman and pre-Mohammedan. Fiendish cruelty and undraped lust, colossal revenges and deep intrigues—these are the staple of Mr. Spurrell's fiction. It must be said he has painted a bold picture in lurid colours; but, like the art of Assyria, its bulls and lions, it is splendid and impressive, but monotonous.

OUR LIBRARY TABLE.

MR. E. F. BENSON has chosen in *The Book of Months* (Heinemann) the form in which it is most difficult for an Englishman (one might go further and say a Teuton) to excel, while to the Latins, and especially the French, it is a sort of literary second nature. 'The Book of Months' is a collection of reflections, moralizations, and mental experiences, each more or less appropriate to the month under which it is classed. Thus, at least, it begins, for by the time the month of May is reached, the author, either doubtful of his own success or tired of carrying out his original idea, introduces a conventional love-story, which battles for precedence until the end of the volume. This latter is, of its kind, entirely satisfactory; for the rest, the author's gifts scarcely lie in the direction towards which he aims. For the proper management of a work of this kind one of two things is needed: either that the writer shall possess no brilliancy of style at all, or that he shall have so much that, through its own brightness, it becomes invisible, on the principle of the Röntgen rays. Otherwise, as on the present occasion, the whole is riddled with artificiality. None of the thoughts or feelings here expressed strikes us as being what the author really thought or felt, rather as what he considers it would have been appropriate, brilliant, or striking to think or feel. He has been too taken up with the perfecting of his art to have any leisure to think about concealing it. Thus, when in February he describes himself as being, like the earth, bursting with the promise of spring and thence becoming overpowered by the desire to run about the woods in the middle of the night, wearing only a pair of dress trousers, the whole episode strikes the reader not as anything that ever actually happened, but as an attempt at reconstructing what a civilized man ought to feel on such an occasion were he able to strip himself, mentally, in the manner indicated. Elsewhere we are given moral reflections, ably dissected religious emotions, and domestic incidents, all very beautifully described, but it must be confessed that to produce a satisfactory blend of, let us say, Mr. J. K. Jerome, Marie Bashkirtseff, and Jean Jacques Rousseau requires something more than a mastery of words. At the same time the book contains fine work, notably the beautiful word-pictures of spring in 'April,' of Capri in 'September,' and half a dozen others which in themselves make it well worth reading.

John Forster, by One of his Friends (Chapman & Hall), is a capital booklet of seventy-nine pages, bright and appreciative. Such wreaths to the memory of the departed are worth more than a cartload of heavy biography. Forster's arbitrary temper is fully brought out, yet without malice, while his generosity and help to brother workers are also exhibited. Such things generally remain unknown to the world, but are commoner than some would have us believe. The author's anonymity, in view of the mention of his own works, is, to the expert bookman, a farce. He might have put his name on the title of this slight but happy effort. He might also have been more careful with his English. We read that "Forster liked to be with people of high degree—as, perhaps, most of us do," and further on that "today-

ing the great.....was a little weakness of his own, and is indeed of everybody." The need for these little apologies is not, we believe, universally felt.

Little Dorrit and *Christmas Stories* are out in the admirable "Biographical Edition" of Dickens (Chapman & Hall). Mr. Waugh in his 'Introduction' touches skilfully on the various tendencies and difficulties which had begun to harass Dickens by the time 'Little Dorrit' was on hand. We are glad to see that he does not endorse those authorities who are unable to recognize in 'Great Expectations' a great book. Of lesser things he writes judiciously.

The Catalogue of the Dickens Exhibition, compiled by Mr. F. G. Kitton, is an excellent piece of bibliography, which may well become of importance to collectors. We note that there is a rival to 'Dickens's Last Letter' (No. 421) in the letter he wrote to Charles Kent, now in the British Museum, which is also dated June 8th, 1870. 'Latin Book' (165) might be called what it is—the works of Horace. Read also here Quinti for "Quiriti." The whole is amply annotated.

ANY ONE who has read and enjoyed Mr. Stewart Bowles's 'Gun-Room Ditty-Box' will be certain to ask for his new venture *A Stretch off the Land* (Methuen), and will not be disappointed. It has all the excellence of its predecessor, with a riper, more cultivated method. Mr. Bowles starts, of course, with an enormous advantage over the many would-be experts who have tried their hands at what they have meant for the same kind of thing—stories and character-sketches of the navy as it is and is to be. They have perhaps looked at or asked about life on board a man-of-war, and have eked out a very imperfect understanding with a not very vivid imagination; whilst, when words fail them to describe what they have no clear conception of, they render their pages terrible with combinations of letters which have no more meaning than, say, the first verse of 'Jabberwocky.' Mr. Bowles, on the other hand, knows the life which he describes; and his characters and incidents have about them a reality which is rare. His pictures are all good. Here is one of a state of things which is to be abolished by Admiralty order: a picture of the youngsters at school, trying to work out lunars or other complicated problems in navigation, in a sweltering climate, and, after having been up half the night, keeping the middle or morning watch; in the distance, a concert of the Powers; in the foreground, a little boy nodding over his paper, and sleepily taking the sun's declination out of the wrong column of the 'Nautical Almanack.' Suddenly his boat is called away; a stranger is trying to break the blockade; he is off for his dirk and his orders: "Three minutes ago he was but a tired child at school. Now, looking up clearly through the flying spray, he represents and has behind him the whole armed might of Europe."

Lovey Mary, by Alice Hegan Rice (Hodder & Stoughton), is a study, optimistic, yet not mawkish, which should confirm the author's success with 'Mrs. Wiggs of the Cabbage Patch.' She understands children, and she does not preach her cheerful gospel too ostentatiously. The thing is slight, and we hope for a more sustained effort from a Transatlantic writer who has humour without vulgarity, and a feeling for humanity without an overdose of sentiment.

THE United States Department of Agriculture (Section of Foreign Markets) publish, through the Government Printer at Washington, *Agricultural Imports of the United Kingdom*, by Mr. Frank Hitchcock. The book is complete, and gives all the facts in a useful form. The meat from "the Netherlands" is, of course, from Central Europe generally.

France has lost her place as our chief egg-seller. The Americans cannot understand our liking for Ceylon and Bengal tea. China, from which they—tea-drinkers, as we are—buy their tea, now sends us only 5 per cent. of ours.

An April Princess, by Constance Smedley (Cassell & Co.), in the capacity of a "boudoir critic," expressing opinions to a much-enduring aunt, has already appeared before the public in the columns of the *St. James's Gazette*. She is a wayward but entertaining heroine, whose adventures are described chiefly in dialogue form. This work is the lightest of light comedy. The personages are known by fanciful titles, such as the Knight, the Quiet Man, and so forth. Yet there is a story of real interest underlying this mode of presentation. The author has undoubtedly the dramatic gift, for her characters reveal themselves as living people. But while the actors in the drama, taken separately, are convincing, there is an odd air of unreality about the whole work. Not one of the dwellers in the "kingdom" seems to be aware that there are beneath the sun things too sacred for an epigram, too sad for laughter. Even the Poet is not an exception, for he views life complacently from the outside. The book, with its jousyness of tone and dainty lightness, will probably be popular.

THE latest volumes in Messrs. Macmillan's comely reissue of Mr. Hardy's novels are *A Laodicean* and *The Return of the Native*.

John Halifax, Gentleman (Pearson), has been provided with excellent illustrations by Mr. H. M. Brock, which may make this old favourite attractive in spite of its belated flavour. The new issue is capably printed.

THE National Printing Department at Cairo publish a pamphlet which has great archaeological, scientific, and commercial interest, *The Restoration of the Ancient Irrigation Works on the Tigris; or, the Re-creation of Chaldea*, by Sir William Willcocks, late Director of Reservoirs in Egypt, explains Babylon and Nineveh, and shows how easy it would be for Indian engineers once more to make an Egypt of the plains of Baghdad.

MR. GRANT RICHARDS is showing considerable enterprise in his remarkably cheap books "The World's Classics." The latest volume, *Hume's Essays*, contains over six hundred pages. Work by Chaucer, Gibbon, and Buckle is in preparation in the same series.

A NUMBER of attractive books are to be had for sixpence, such as *On the Heels of De Wet* and *His Excellency's English Governess* (Blackwood), and *The Web of Empire* (Macmillan), which is not only well printed, but also has twenty illustrations and a map.

WE wish success to V.O. (Isbister & Co.), edited by Harold Begbie. The first number is bright and interesting, yet devoid of the sensational matter which encourages subscribers, perhaps, but not decency.

WE have on our table *Introductory Chemistry for Intermediate Schools*, by L. M. Jones (Macmillan),—*A Junior Chemistry*, by E. A. Tyler (Methuen),—*A Course of Simple Experiments in Magnetism and Electricity*, by A. E. Munby (Macmillan),—*Examples in Algebra*, by C. O. Tuckey (Bell),—*Mechanics, Theoretical, Applied, and Experimental*, by W. W. F. Pullen (Longmans),—*First Book of Forestry*, by F. Roth (Ginn),—*Villa Gardens*, by W. S. Rogers (Grant Richards),—*A B C of Cookery for Invalids*, by Mrs. J. Kiddle (Drane),—*Julius Caesar*, edited by F. Armytage-Morley (Dent),—*Report of the Librarian of Congress, 1902* (Washington, Government Printing Office),—*Dorrien of Cranston*, by B. Mitford (Hurst & Blackett),—*The Vice-Chancellor's Ward*, by C. Tearle (Hutchinson),—*Heroines of Poetry*, by C. E. Maud (Lane),—*The Resident Magistrate*, by

B. Marnan (Hurst & Blackett),—*Transplanted*, by N. P. Murphy (J. Long),—*Sojourning with God, and other Sermons*, by R. Rainy, D.D. (Hodder & Stoughton),—*Stories from the Old, Old Bible*, by L. T. Meade (Newnes),—*Comfort for the Faint-hearted*, by L. Blossius, O.S.B., translated by B. A. Wilberforce (Art and Book Co.),—*The Christian Tradition*, by the Rev. L. Pullan (Longmans),—*Talks to Children on Bunyan's 'Holy War'*, by C. Brown (Allenson),—and *The Marriage Contract, and other Poems*, by H. O. Campbell (Drane). Among New Editions we have *A Treatise on Differential Equations*, by A. R. Forsyth (Macmillan),—*The Three Homes*, by Dean Farrar (Cassell),—*A Wonder-Book*, by N. Hawthorne (Ward & Lock),—*Penelope's Irish Experiences*, by Kate D. Wiggins (Gay & Bird),—*The History of Henry Esmond*, by W. M. Thackeray (Black),—*Thoughts and Teachings of Lacordaire* (Art and Book Co.),—*The Poetical Works of Walter C. Smith, D.D., LL.D.*, revised by the Author (Dent),—*Mackrow's Naval Architect's Pocket-Book* (Crosby Lockwood),—*The Chemistry of the Farm*, by R. Warrington (Vinton),—and *Over-Pressure*, by S. de Brath and F. Beatty (Philip).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Gallonio (Father), *Tortures and Torments of the Christian Martyrs*, adapted by A. R. Allinson, Limited Edition, imp. 8vo, 25/ net.

Hicks (E. L.), *Addresses on the Temptation*, cr. 8vo, 3/ net. Meade (L. T.), *Stories from the Old, Old Bible*, 8vo, 7/6 net. Mew (J.), *Traditional Aspects of Hell*, cr. 8vo, 6/ net. Neaby (W. B.), *The Programme of the Jesuits*, cr. 8vo, 3/6 net. Paton (F. H. L.), *Lomal of Lensel*, cr. 8vo, 4/ net. Thomas (J.), *The First Christian Generation*, cr. 8vo, 6/ net. Wilson-Carmichael (Amy), *Things as They Are*, cr. 8vo, 6/ net.

Fine Art and Archaeology.

Gould (F. C.), *The Westminster Cartoons*, No. 7, 10/6 net. *Poetry and the Drama*. Calderon, *Six Dramas*, freely translated by E. FitzGerald, edited by H. Oelster, 18mo, 3/6 net.

History and Biography.

Ancestor (The), No. 5, imp. 8vo, 5/ net. Bryce (J.), *Studies in Contemporary Biography*, 10/ net. Caserio (G.), *The Land of the Rivers*, 8vo, 10/6 net. Dictionary of National Biography Index and Epitome, edited by S. Lee, roy. 8vo, 25/ net. Letters of a Templar, 1820-50, selected and arranged by W. L. Rushton, 8vo, 6/ net. Morris (W. O'Connor), *Memoirs of Gerald O'Connor of the Princely House of the O'Connors of Offaly in the Kingdom of Ireland*, cr. 8vo, 7/6 net. Social England Illustrated, *Seventeenth-Century Tracts*, 8vo, 4/ net.

Geography and Travel.

Geographical Teacher, edited by A. W. Andrews and A. J. Herbertson, Vol. 1, 8vo, 5/ net. Kelly's Directory of Kent, Surrey, and Sussex, imp. 8vo, 38/ net.

Philology.

Nesfield (J. C.), *Senior Course of English Composition*, 3/6 net.

Science.

Darier (A.), *Ocular Therapeutics according to the Most Recent Discoveries*, roy. 8vo, 10/6 net. Lane (C. H.), *Rabbits, Cats, and Canaries*, 8vo, 10/6 net. McAulay (A.), *Five-Figure Logarithmic and other Tables*, 18mo, 2/6 net. Parr (G. D. A.), *Electrical Engineering Measuring Instruments*, 8vo, 9/ net.

General Literature.

Braddon (M. E.), *The Conflict*, cr. 8vo, 6/ net. Hutchinson (H. G.), *Crowborough Beacon*, cr. 8vo, 6/ net. Hyne (C. J. C.), *Captain Kettle, K.C.B.*, cr. 8vo, 6/ net. Mathers (H.), *The New Lady Teazle, and other Stories*, 3/6 net. Pemberton (M.), *The Gold Wolf*, cr. 8vo, 6/ net. Tracy (L.), *Princess Kate*, cr. 8vo, 6/ net. Trevelyan (H. A.), *The Saving of Christian Sergison*, cr. 8vo, 6/ net. Whitby (B.), *Foggy Fancies, and other Stories*, cr. 8vo, 3/6 net.

FOREIGN.

Theology.

Thomas (L.), *La Dernière Phase de la Pensée Religieuse de J. J. Rousseau*, 3fr. 50.

Fine Art.

Vachon (M.), *Pour devenir un Artiste*, 3fr. 50.

History and Biography.

Haussonville (Comte d'), *et Hanotaux (G.), Souvenirs sur M. de Maitreton*, Vol. 2, 7fr. 50. Reynaud (P.), *La Civilisation Paléontologique et la Politique*, 3fr. 50. Stenger (G.), *La Société Française pendant le Consulat: La Renaissance de la France*, 5fr. Suran (M.), *Les Esprits Directeurs de la Pensée Française*, 3fr. Thomas (J.), *La Fayette: Lettres de Prison, Lettres d'Exil*, 7fr. 50.

Anthropology.

Reclus (E.), *Les Primitifs*, 4fr.

Science.

Grasset (Dr.), *L'Hypnotisme et la Suggestion*, 4fr.

General Literature.

Riméont (E.), *A quoi tient l'Amour*, 3fr. 50. Éze (J. d'), *Le Trophée de César*, 4fr. Hess (J.), *La Question du Maroc*, 3fr. 50. Maret (H.), *Pensées et Opinions*, 3fr. 50. Morel (M.), *Sappho de Lesbos*, 3fr. 50.

LORD BROOKE AND S. T. COLERIDGE.

I SEND a note concerning "Certain Learned and Elegant Workes of the Right Honorable Fulke, Lord Brooke, written in his Youth, and Familiar Exercise with Sir Philip Sidney. London.....1633," the property of the late John Taylor Brown, LL.D., F.S.A.Scot., which was sold by Messrs. Sotheby on the 20th inst. It is presumed that this copy was once in the possession of Charles Lamb (see "Dramatic Specimens," 1808, pp. 292-6); and it is certain that it was read and annotated by S. T. Coleridge. Ten years ago the volume came into the hands of Mr. H. S. Young, who was the first to point out (*Athenæum*, September 2nd, 1893) that Coleridge had written a sonnet "Farewell to Love," which was not an original creation, but was an "altered and modernized" version of Sonnet lxxiv. of Lord Brooke's "Colica," "Farewell, sweet Boy, complaine not of my truth." With the exception of lines 13, 14, the entire sonnet was reconstructed, and contains many exquisite lines which were and could only have been written by Coleridge; but unquestionably the framework and the "air" were not Coleridge's, but Lord Brooke's. On September 9th, 1893, J. D. C. (the late Mr. James Dykes Campbell), commenting on Mr. H. S. Young's discovery, pointed out that the sonnet had often been printed before, first in the *Gentleman's Magazine* (November, 1815), then in "Literary Remains" (1836, i. 280), and in the same year by Alleop in "Letters," &c. (i. 143), and had been first "collected" by the late R. H. Shepherd in Coleridge's "Poetical and Dramatic Works" (1877, ii. 238). For once his record was imperfect. "Farewell to Love" (signed C.) was first printed in the *Courier* (September 27th, 1806), secondly in the *Morning Herald* (October 11th, 1806), and thirdly, with slight variations, and signed S. T. Coleridge, in the *Gentleman's Magazine* (November, 1815), and was first "collected" by Derwent Coleridge in the appendix (pp. 391-2) to "Poems of Samuel Taylor Coleridge" (London, 1863). It was never claimed or recognized by Coleridge himself after 1815, and it is probable that it was copied into the *Gentleman's Magazine* from some other paper.

On his return from Italy in August, 1806, Coleridge was Lamb's guest at No. 16, Mitre Court Buildings, but removed early in September to the *Courier* office, No. 348, Strand, and began to write for the paper. Hence the appearance in the *Courier* of "Farewell to Love," which had probably been written a few weeks before on the margin of Lamb's copy of the "Certain Learned Workes." But this was not the whole of the "copy" which he extracted from Lord Brooke. On September 12th another so-called sonnet had already appeared in the *Courier*, signed "Civis," and prefaced by an elaborate acknowledgment: "Lines on a king-and-emperor-making emperor and king, altered from the 93rd Sonnet of Fulk Greville, the friend of Sir Philip Sidney" (sic). With the exception of lines 7, 12, and a few unimportant variants, the entire sonnet was reprinted:—

The Augurs were of all the world admired,
Flatter'd by Councils, honour'd by the state,
Because the event of all that was desired
They seem'd to know and keep the books of fate;
Abroad they thus did boast each other's wit:
Alone, among themselves, they scorn'd it.

Behold yon Corican with drooping heart,
Strong in his passion but in goodness weak,
Making great vows o'er the less an art,
He wonder breeds, moves ignorance to speak;
Yet when his fame is to the highest borne,
Taillor'd inly laughs his Creature's praise to scorn.

No responsibility rests upon Coleridge for this unsigned and fully acknowledged "adaptation," and if he affixed his name to "Farewell

to Love' in 1815 he laid no further claim to that amiable but ambiguous offspring of his muse. E. H. C.

'LES TRADE-UNIONS EN 1902.'

WE have received from Mr. Maurice Alfassa a very long letter on our short notice of his pamphlet (No. 3936, April 4th), to which we were, we think, sufficiently polite in calling it "interesting" both at the beginning and at the end of our remarks. He appears still to be under the impression that Mr. Tom Mann is, or has been, in Parliament, and he does not clear up any of the curious errors which we pointed out. He seems to prefer his own recollection of gossip by the ill-informed to the record of fact. For example, we quoted the definite blunder as to the abstention of the Irish Nationalists on the Taff Vale motion. M. Alfassa replies: "I was told by an M.P. that the Irish members had not supported Mr. Beaumont's resolution, and I believe that you would find it reported in the Parliamentary Debates of May 14th, 1902." The division lists are officially published; moreover Mr. Bell, M.P., has reprinted this division in a pamphlet which M. Alfassa ought to have. The Irish members not only voted for the motion, but their leaders even allowed some of them to ballot for it—an unprecedented departure in its favour from their custom to ballot for none but Irish motions.

SALH.

MESSRS. SOTHEY, WILKINSON & HODGE sold the following books in the first three days' sale of the library of the late Dr. John Taylor Brown, of Edinburgh: Arundel Society's Chromo-lithographs (80), 40l. 10s. Burns's Poems, Kilmarnock, 1786, 350l. Carlyle's Early Kings of Norway, presentation copy, 1875, 10l. 5s. Southey's Joan of Arc, Coleridge's annotated copy, 1796, 19l. Crowe and Cavalcaselle, *Painting in Italy*, 4 vols., 1864-71, 9l. 10s. Drayton's *The Bataille of Agincourt*, 1627, with signatures of Wordsworth, Leigh Hunt, and others, 16l. 15s. Goldsmith's *Retaliation*, 1774, and *The Deserted Village*, 1770, 41l. Keats's Poems, uncut, 1817, 140l.; *Ever of St. Agnes*, &c., 96l. Lamb's *Last Essays of Elia*, uncut, 1833, 24l. Landor's Poems, 1795, 7l. Milton's Poems, 1673, 11l. 5s.; *Paradise Regain'd*, &c., 1671, 21l. 10s.; *Animadversions on the Remonstrants' Defence*, 1641, 13l. 5s.; *Of Reformation touching Church Discipline*, 1641, 10l. 10s.; *Doctrine and Discipline of Divorce*, 1643, 20l.; *Eikonoklastes*, &c., 1649, 14l.

'THE PALACE OF SPIES.'

MR. HERBERT COMPTON writes concerning our review of 'The Palace of Spies' last week:—

"You state the book is the third of recent date published by me. You are wrong: it is the fourth published since January. There is a fifth at press, and two more ready for press. Though how or why my publishing arrangements concern you I am at a loss to conceive: and so far as they concern myself have already made my explanation in the pages of a paper which is read, and never uncut on a Thursday—as I have often found one journal at my club. But that is neither here nor there, and certainly does not concern me (except to cut that paper's pages out of pity, so that it may not descend to posterity with the red mark of the apparently 'unread' Cain upon it). I merely write now to protest against your uninstructed attitude towards my periods of production—you, whose philosophy, perhaps, cannot comprehend that a book may be placed upon paper in three weeks, over which three years of thought, research, note-taking, and construction have been lavished. Honest work I am acquainted with: honest criticism is to seek (in my personal experience) in your pages. Wherefore I beg you—if ever you do me the dis-favour of enshrining another criticism of my work in your columns—to be so good as to discontinue your eycatching and unwelcome attentions to 'Mrs. Massingham,' whom you disparaged when she first made her bow to the public, and your attitude towards whom (since the public were so kind

as to like her) reminds me partly of that historical personage who could not keep Charles I. out of his memorials, partly of that other historical personage who, after blackening a gentleman's character, very readily blackened his boots."

We have only, so far as we can trace, received three of Mr. Compton's books this year. If his publishing arrangements do not concern us, why did he send us another letter for publication on that very subject a few days ago? It is possible to think 'Mrs. Massingham' the best of Mr. Compton's books, and yet consider it, as we did and do, a modified success. There is more of Mr. Compton's letter which is not concerned with any relevant fact or fancy; but what we give will suffice as a specimen of latter-day manners and taste.

Literary Gossip.

MR. DAVID NUTT will issue almost immediately the prospectus of a series to be entitled 'Tudor Travellers.' It was Mr. Nutt's original intention to include Hakluyt's collection in the series, but he at once dropped this portion of his scheme on seeing Messrs. MacLehose's announcement of their reprint.

THE series of articles on European politics contributed to the *Spectator* over the signature 'Vigilans sed Æquus' will be published very shortly by Messrs. Smith, Elder & Co. in collected form, with notes and additions, under the title 'German Ambitions as they affect Britain and the United States.' The volume will contain an introduction by Mr. J. St. Loe Strachey.

IN a few days Messrs. Longman will publish 'Social Origins,' by Mr. Andrew Lang, which is written to supplement and explain the treatise it includes, 'Primal Law,' by J. J. Atkinson, Mr. Lang's cousin, who studied in New Caledonia the question of primitive marriage and grouping and died in 1899. Mr. Lang says in his introduction:—

"Since my attention was first directed to these topics, I have felt that a clear and consistent working hypothesis of the origin of totemism was indispensable, and such a hypothesis, with a criticism of other extant theories, is here offered. Throughout I have attempted to elucidate and bring into uniformity the perplexing and confused special terms employed in the discussion."

THE *Cornhill Magazine* for May contains an article on 'Dean Farrar as Head Master,' by his old pupil J. D. R., an account of the late dean as he appeared to his sixth form at Marlborough. Viscount St. Cyres writes on the origin of modern parody in 'Rejected Addresses.' The ninth article in 'Prospects in the Professions' deals with 'The City.' Mr. W. A. Shenstone writes on the scientific and educational activity of Justus von Liebig, whose centenary is celebrated this month, and Mr. Alexander Innes Shand on 'Bird-Nesting and Bird - Nesters.' 'From a Convent Garden,' by M. H., tells the vicissitudes of an English nunnery in France during the last three centuries. Short stories are 'The Unpopularity of Private Pagett,' by Major W. P. Drury, and 'The Mudaliyar's Case,' by Anne; while a Naval Cadet gives a description of 'A Day of my Life on board H.M.S. Britannia,' an institution soon to be supplanted by the new Naval College.

'WHY ARMY CORPS?' by "Polkovnik," and 'Imperial Strategy,' by "Staff Officer,"

are two articles in the May number of *Blackwood* which deal with the military policy of the country. There is also a paper on the Irish Land Bill. Miss Una L. Silberrad contributes a story, entitled 'The Winning of Elizabeth Fothergill,' and Mr. Hugh Clifford gives an account of 'The Earliest Exile of St. Helena,' a Portuguese renegade of the sixteenth century, who led a Robinson Crusoe existence on the then uninhabited island for nearly twenty years. 'The Phantom Fleet,' by Mr. Alfred Noyes, is a nautical poem, and some satirical verses by Mr. St. John Lucas, 'The Capitalist as Critic,' are addressed to the "new arbiter of our studies." An essay on 'The Pleasure of Deception,' by "Scolopax," is also included. The 'Musings without Method' deal this month with Emerson and Bulwer Lytton.

TO the May number of *Macmillan's Magazine* Col. F. N. Maude contributes a paper on 'The Foundations of our Fighting Power,' which deals chiefly with the nature of the work which must claim the attention of the new Council of Defence. Mr. Havellock Ellis writes on Seville Cathedral, only recently opened after a long period of restoration; an anonymous author gives an appreciation of Emerson which commemorates his centenary; and Miss Edith Sellers describes the humble origin and remarkable progress of the Society of "Little Sisters of the Poor," now hard at work in all parts of the world. Mr. H. C. Macdowall, in 'Switzerland of the Wayside,' gives an account of village life out of the beaten track of the tourist; 'Two Peoples and a Prophecy,' by Mr. G. D. Hazzledine, treats of the position and characteristics of the Haussa and Fulani in West Africa; and the art of eating, with special reference to Mr. Ellwanger's recent volume, is dealt with in 'The Pleasures of the Table.' There is also a Burmese story by Mrs. Chan Toon, entitled 'A White Stranger.'

MR. FISHER UNWIN will publish before long a book entitled 'Our Decrepit Railway System: a Word to the Stockholder and the Passenger.' Accepting Lord Stalbridge's defence of railway officials as a challenge, the author, who writes under the pseudonym of Percy Williams, maintains that our whole railway system shows unmistakable evidence both of neglect and incompetence. To enforce his contention he criticizes many specific points. At the same time he goes minutely into the question of the community's sins against the companies in the form of restrictive laws, and in regard to both phases of the matter he suggests drastic reforms in order to avert the supersession of the existing railways by new systems of locomotion.

MESSRS. MACMILLAN & Co. announce that, in co-operation with Messrs. Smith, Elder & Co., they have arranged to publish an *édition de luxe* of the complete works of Matthew Arnold, uniform with the editions of Tennyson, Kipling, FitzGerald, and Pater which have been issued during recent years. The works will be comprised in fifteen monthly volumes, the first of which will appear in June, and a bibliography compiled by Mr. T. B. Smart will be added to the concluding volume of the series. The edition is to be strictly limited

to 500 copies for England and 250 for America, and only complete sets will be sold.

MESSRS. KEGAN PAUL & Co. have arranged to take over the publication of the series of sumptuously illustrated reprints of old sporting books issued originally by Messrs. Downey, viz., 'Jorrocks's Jaunts and Jollities,' and Nimrod's 'Life of Mytton' and 'Life of a Sportsman.' These will now be issued in a somewhat different binding, and will form part of "Trübner's Sporting Series." Other reprints with extra illustrations will be added to the series for the autumn season. The editorship of the series will be, as heretofore, in the hands of Mr. Joseph Grego, well known as a collector of sporting prints and original drawings.

MESSRS. DENT are about to publish a volume with the title of 'The Coming of the Colonist.' The author, Mr. C. D. Brownfield, besides drawing an interesting picture of Great Britain as it strikes the colonial mind, and describing the colonist's views of life, literature, and politics, strongly urges the thorough occupation of the colonies, and appeals for an intelligent interest at home in Imperial affairs, to which end he suggests the formation of a British society on the lines of the German Colonial Society.

THE same publishers are also about to issue, as an addition to the "Temple Classics," 'The Mirror of Perfection,' newly translated from the Cotton MS. by Mr. Robert Steele. This volume, with the 'Legend' and 'Little Flowers,' already issued, completes the Franciscan trilogy in this form. A hitherto unpublished drawing by Mr. C. S. Ricketts will form the frontispiece.

THE forthcoming number of the *Jewish Quarterly Review* will contain a new English translation of the 'Letter of Aristæas' by Mr. H. St. John Thackeray. The same number will include a paper by Mr. F. C. Burkitt on the 'Decalogue Papyrus'; and another by the Master of St. John's, Cambridge, on the Hebrew text of Ecclesiasticus.

MESSRS. MACMILLAN are publishing for the Jewish Historical Society a series of volumes described as the "Jewish Worthies Series." The first of these volumes will deal with Maimonides, and will appear early in May. This volume has been written by Mr. David Yellin, of Jerusalem, and Mr. Israel Abrahams, of Cambridge. The series will be illustrated, its aim being to present biographies of eminent Jews with especial relation to the general history of their times.

DURING June, 1901, two letters, prompted by the third volume of Dr. Gardiner's 'History of the Commonwealth,' were published in this journal (Nos. 3843, 3844), written by Sir Reginald Palgrave. The main purport of these was to give publicity to statements by Lord Clarendon in his autobiography which furnished evidence concerning Cromwell's complicity in the insurrection known as the Salisbury rising of March, 1655, and also to statements made by members of Richard's Parliament, which connected the institution of the military rule over England of the eleven major-generals with the Instrument of Government which founded the constitution of the First Protec-

torate, thus showing that, in their opinion, the influence which originated the institution of the major-generals was in existence before the insurrection took place, and arose from the subjection of the Protector to his army, and from their determination to acquire an actual and visible share in the government of England. Sir Reginald Palgrave has endeavoured to deal with the view thus opened up of the history of the Protectorate in a brief historical monograph which will shortly be published by Messrs. Sampson Low & Co.

THE further portion of the classical, historical, topographical, genealogical, and other manuscripts and autograph letters of the late Sir Thomas Phillipps, to be sold by Messrs. Sotheby, Wilkinson & Hodge on Monday next and five following days, is not so interesting, from a purely literary point of view, as some which have preceded it. This portion, nevertheless, is a representative collection, with something to suit all tastes. The documents relating to English counties in particular, and to France in general, are numerous and of historical importance. One lot (No. 78) comprises seventeen folio volumes, which contain upwards of three thousand original documents with autographs of the most distinguished persons in France from about 1400 to 1760. Another lot (No. 208) comprises nearly two hundred separate pieces relating to the reigns of Elizabeth and James I., and among them seventeen original letters of Robert Cecil, Earl of Salisbury; and six long holograph letters of Thomas Buckhurst, Earl of Dorset. The Duckett collections, consisting for the most part of letters to George Duckett by Thomas Burnet, son of Bishop Burnet, during the earlier part of the eighteenth century, are full of interest. This sale contains enough to fill a goodly volume. There are other letters which might be published scattered throughout the sale. Nearly two hundred and fifty volumes on vellum are also included in this portion of a collection which seems inexhaustible in its variety and interest.

ON Friday week and following day Messrs. Sotheby, Wilkinson & Hodge will sell the small but choice library of the late Mr. William Bromley Davenport, removed from Baginton Hall, near Coventry. The two most important lots are a very fine holograph letter from Ben Jonson to George Garrard, with fourteen lines in verse, and a remarkably fine, sound copy of the first issue of the Third Folio Shakespeare, 1663. There are also a long series of MS. Journals of Proceedings in Parliament, and a number of curious early eighteenth-century tracts and broadsides. The second day's sale includes, from other sources, a copy each of the second, third, and fourth folio editions of Shakespeare.

MESSRS. HODGSON'S catalogue of rare books for sale on May 6th includes a selected portion of the library of the late Prof. H. R. Helwich, of Prague, who was at one time a member of the Philological Society of London, and a zealous contributor to the 'New English Dictionary.' As might be expected, his library is exceptionally strong in the departments of philology and kindred subjects. The present selection

includes early dictionaries and grammars in Latin, Italian, French, Spanish, English, and many other languages. Special mention may be made of a copy of the 'Catholicon' of Juan de Balbi, printed by Mentelin in 1482; the first edition of Florio's 'World of Words,' in the original vellum; Hollyband's 'Treasurie of the French Tong,' 1580; and Percyvall's 'Bibliotheca Hispanica' of 1591.

THE same catalogue also includes a collection of early printed books, chiefly from the Italian presses, including an unknown edition of Virgil, printed by Giunta, with woodcuts, in 1519; a copy of Silvester's 'Automachia, or the Self-Conflict of a Christian,' a miniature book measuring 2½ in. by 1½ in., printed for Edward Blount in 1607, of which only one other copy—that in the Huth Library—is known to exist; several interesting genealogical manuscripts; and a small collection of fine armorial and dated book-plates.

MR. MILNE is selling on the 5th of May at Aberdeen the library of the late Alexander Wallace, which includes some valuable items concerning Scotch antiquities, and books illustrated by Blake, Bewick, Cruikshank, &c. There are also some paintings by Sir G. Reid, and coins and medals from the same source to be disposed of.

THE May number of *Temple Bar* includes 'A Passionate Pilgrim,' by Mrs. Clement Parsons, a sketch of Mlle. de l'Espinasse; papers on Bulwer Lytton (who was born in May, 1803), by Mr. Lewis Melville, and on Max Müller by Miss Cornelia Sorabje; 'National Defence,' by Col. H. Lawrence, and 'Supreme Excitement in War,' by Lieut.-Col. A. W. Pollock; 'Prospice,' an analysis of the love poems of Browning, by Mrs. Whiting; 'Concerning an Unexpected Meeting,' in which Mr. Reginald Wyon describes his discovery of an ex-trooper of Paget's Horse—a Serbian—keeping a café in a little Montenegrin town; an account of 'The Sacred Lake of Guatavita' (now being excavated for hidden treasure), by Mr. Benjamin Taylor; 'A White Night,' by Miss Charlotte M. Mew; 'Prescribing for Himself,' by Mr. G. J. Bridges; and other complete stories.

MR. GEORGE GRIFFITH writes:—

"In your review of my story 'The World Masters' you say that you have a dim recollection of a short story entitled 'A Corner in Electricity'; and as there is a suggestion that I took the idea of 'The World Masters' from this story, I think I may as well plead guilty. The short story your reviewer alludes to was called 'A Corner in Lightning,' and was published in *Pearson's Magazine*. I wrote it under a pen-name which I sometimes use for odd trifles of that sort. I know that it is a moot point in literary ethics as to how far a writer is justified in plagiarizing from himself. I do not think the point has as yet been decided. It is rather a nice one, and I dare say that a good many other story-writers, in addition to myself, would be glad to have your opinion on the subject."

DR. CROZIER'S book 'Civilization and Progress' is being translated into Japanese by Sho Nemoto, of Tokyo, a member of the Parliament of Japan.

MILBOURNE HOUSE, on Barnes Green, long known as one of the reputed residences of Henry Fielding, is about to be sold by auction, with the freehold site and grounds,

one acre in extent. It is a square-built substantial old residence, of brick, and derives its name from the Milbournes, one of whom was interred in the chancel of the neighbouring parish church as early as 1415. Fielding's biographers are silent regarding his sojourn in the village, but the fact is recorded by the diligent Lysons in his 'Environs of London,' 1810, when Milbourne House appears to have been in the occupation of the widow of Admiral Stanton. The residence of "Mr. Fielding, the novel-writer," at Milbourne House, is also mentioned in Manning and Bray's great folio 'History of Surrey,' 1814, but the date is unfortunately not given. Notwithstanding the brick-and-mortar invasion in its neighbourhood, the village round about the old church still preserves something of its former air of seclusion, and this week, in spite of nipping winds, the rose-bushes planted on the grave of Edward Rose, beside the church porch, in accordance with the will of that worthy "citizen of London," who died in 1652, were to be seen in blossom.

EARLY next week Messrs. Putnam's Sons will publish the second volume of their 'Anthology of Russian Literature,' to which we referred recently. The volume covers the entire nineteenth century, and has as frontispiece an engraved portrait of Turgeniev.

MESSRS. MACLEHOSE & SONS have taken into partnership Mr. S. Douglas Jackson, who has been associated with them in business for some years.

PROF. FREEMANTLE has resigned the Chair of Philosophy at the South African College, Capetown, and applications for a successor will be invited forthwith. The candidate appointed will be expected to begin his duties at the end of July.

AT the last monthly meeting of the Booksellers' Provident Institution, Mr. C. J. Longman in the chair, the sum of 101*l.* 11*s.* 8*d.* was voted for the relief of fifty-four members and widows of members; forty-six new members were elected, and sixteen fresh applications for membership were received.

THE death was announced on Tuesday of M. Germain Antonin Lefèvre-Pontalis, the author of a number of important books, and a member of the French Académie des Sciences Morales et Politiques, to which he was elected on June 2nd, 1888. He was born in Paris on August 19th, 1830, and received his education at the Lycée Bourbon; from 1852 to 1863 he was "auditeur au Conseil d'Etat." His first important work was published in 1855, having for title 'Condition Légale de la Femme Mariée'; two years later came 'Le Pouvoir Judiciaire en Angleterre.' These were followed by other works, notably, 'La Hollande au XVII^e Siècle'; 'Les Lois et les Mœurs Électorales en France et en Angleterre,' 1864; and perhaps his most important work of all, 'Vingt Années de République Parlementaire au XVII^e Siècle: Jean de Witt, Grand Pensionnaire de Hollande,' 1884, in two volumes, of which an English translation by S. E. and A. Stephenson appeared in 1885. M. Lefèvre-Pontalis was three times elected to the Chamber of Deputies, but retired from political life in

1889.—The death is also announced of M. Aimé Vingtrinier, chief librarian of Lyons, and the oldest of French librarians, in his ninety-first year. He wrote numerous works on history, archaeology, travel, bibliography, novels, poetry, &c., and was a member of many learned societies.

DR. MORITZ LAZARUS, the eminent Professor of Psychology at the University of Berlin, whose death is announced from Meran in his eightieth year, was a disciple of Herbart. He was the author of a large number of works, among them 'Das Leben der Seele,' 'Die Ethik des Judentums,' 'Die Reize des Spiels,' and 'Ueber den Ursprung der Sitten.' He was also one of the editors of the *Zeitschrift für Völkerpsychologie und Sprachwissenschaft*.

WE have to note the publication of the following Parliamentary Papers: Annual Statistical Report by the University Court of the University of Edinburgh for 1901-2 (2d.); and Report on the State of the Finances of the University of Edinburgh for the Year ending August 31st, 1902 (1½d.).

SCIENCE

PHYSICS.

Properties of Matter. By J. H. Poynting and J. J. Thomson. (Griffin & Co.)—Some two years ago a book on 'Sound' appeared, which was announced as the first volume of a complete 'Text-Book of Physics.' This first volume has already run into a second edition before this occasion of welcoming its successor. In their preface the authors state that "the Text-Book is intended chiefly for the use of students who lay most stress on the study of the experimental part of physics," and that "the mathematical methods are very elementary," that is, assume no greater knowledge than that of the first principles of the calculus. They give as their reasons for this limitation the existence of a large number of earnest students who are untrained in advanced analytical methods, and also the advantage that may be derived, even by those who are better equipped, from a direct contact with the physical nature of the processes investigated. There can be no doubt that the present volume will be considered of even greater merit than its predecessor, for the subject of sound loses much of its interest when it ceases to be the pretext for the application of the mathematical theory of vibrations; but the experimental methods of such subjects as gravitation and compressibility form some of the most interesting chapters of physics. The authors, moreover, have supplied a real need: there is no English work in which a student may find a modern and concise account of such topics, while a search for the original papers demands more time and patience than any but the most enthusiastic have at their command. The successive chapters deal with 'Gravitation,' 'Elasticity,' 'Impact,' 'Compressibility of Liquids and Gases,' 'Capillarity' (we should have preferred the more scientific term 'Surface Tension'), 'Diffusion,' and 'Viscosity.' Those on 'Gravitation,' as might be expected when Prof. Poynting is among the writers, and 'Capillarity' are in our opinion the most interesting and suggestive, but there is scarcely a page which will not well repay perusal. By omitting a few paragraphs, such as that on 'Electrolytic Dissociation,' which deal sketchily with subjects that could not be treated fully, the Text-Book would have been in no way impaired in utility, and space might have been provided for more valuable matter. Though the volume is likely to be the most successful of the series, we shall look forward eagerly to the publication of the remainder, with a hope that the intervals

between their appearances may be considerably shortened.

Electric Waves: being an Adams Prize Essay in the University of Cambridge. By H. M. Macdonald. (Cambridge, University Press.)—The title describes only one part of the contents of Mr. Macdonald's book. The author's purpose is twofold. He points out in the first place that results can be obtained by the direct application of Faraday's laws which are inconsistent with those arrived at by the use of Maxwell's expression for the energy in the electro-magnetic field in terms of the magnetic induction, and sets himself to discover the cause of the discrepancy. Starting afresh from Faraday's discoveries, he proves that Maxwell's energy function in terms of the currents (the form in which it was first given) can be logically derived from these laws, while the deduction of the second form (that in terms of the induction) necessitates the use of some hypotheses concerning the fixity of the æther. This result, though not further pursued in the essay, is obviously suggestive of ideas concerning the nature of the electro-magnetic medium. The above discussion and a short investigation of the dynamical validity of the form of Maxwell's theory based on the second energy function occupy the first five chapters. In the remaining five the writer is concerned with the propagation of electrical effects in both open and closed circuits, in simply and multiply connected space. Some appendixes deal with several points unnoticed in the text, the last of which provides what is perhaps the most novel and attractive portion of the essay—a solution of the problem of diffraction at the edge of a perfectly conducting prism effected by a very elegant analysis in terms of Bessel's functions.

Elementary Applied Mechanics. By T. Alexander, C.E., and A. W. Thompson, D.Sc. (Macmillan & Co.)—In publishing the second edition of their work Profs. Alexander and Thompson have made considerable changes. They have combined the two sections into one volume, but at the same time introduced a large amount of additional matter. The compression thus necessitated is not without its disadvantages; some of the figures, of which there are nearly three hundred, are so cramped as to render them far from easy to decipher, and the type from which the examples are printed is unpleasantly small. The most important additions are those to the treatment of the design of masonry retaining walls, of long steel struts, of the bending moments of a bridge, and of the internal stress of a beam. In this last is included a full account of Prof. Peter Alexander's polariscope method. The book, as now constituted, begins with the consideration of the general laws of stress and strain, which are then applied to the problems of earthworks and masonry retaining walls. A chapter on the parabola prepares the student for the treatment of bending moments and shearing forces, with the special cases of beams of various forms. The last few chapters deal with girders, long struts, and masonry arches. Graphical and analytical methods are freely employed side by side, some of the former illustrating the great convenience of the parabolic set square described in the first edition. It is gratifying to find that the authors do not consider scientific and practical methods inconsistent with each other, but develop in due proportion both aspects of the subject. We have no doubt that the book will continue to enjoy its former popularity as a source whence the student may derive at once an easy and a thorough introduction to the mechanics of structure.

SOCIETIES.

BRITISH ARCHAEOLOGICAL ASSOCIATION. — April 15.—Dr. Winstone in the chair.—Mr. P. Scott exhibited an illustration of a handsome rainwater pipe-head, still to be seen on the front of an old

house in High Street, Birmingham, where it joins New Street. It is dated 1687, and bears the initials

I A placed over a human face with wings on each side. The date is the same as that of the old meeting-house, which was the first Dissenting place of worship in that city. The pipe-head is believed to be of lead, but is covered thickly with paint.—A paper was read by the Rev. W. S. Lach-Szyrma on 'The Mining Tribes of Ancient Britain.' One of the most difficult problems in our early British history is to reconcile the seeming discrepancy between the archaeological remains in England of a remote epoch and the records of Britain as given by the Greek and Roman classical authors. The Britain of Cæsar and of the Roman writers does not seem the same as the Britain of the monuments. There is one mode of explaining these differences, i.e., by supposing that the records of Cæsar and others relate to the Christian era, either a little before or after, and that these monuments belong to a remote antiquity—to the Palæolithic or the Early Bronze period. This may be partially true, but it is weighed with the theory that a lower stage of culture superseded a higher, for, certainly, the "old men" of Cornwall were in some points more cultured than the rude Britons who fought with Cæsar: they were dwellers in stone houses; they had, apparently, a complete system of religious worship, and that not exactly Druidical, for the stones rather than forest recesses were their temples. Again, most of these monuments may be very ancient, but some evidently must have been after the Roman conquest, for they are inscribed, and even after the conversion of Cornwall to Christianity; indeed, there is reason to think that the Cornish Celtic cross was a last Christianized survival of the old Celtic menhir. The author suggested that, just as we can attempt to illustrate some of the earliest problems of Neolithic man in Europe by the existing records and habits and customs of primitive men in Australasia, so in this second stage of civilization we can have some light thrown on our British problem by the American tribes found by the followers of Columbus, and even as they exist at this day in America, where unchanged by European influence. To speak roughly, we find in America to-day two classes of Indians: the hunter tribes now in the Canadian reserves, and those of the Western States, hunters and fishers by choice, living in the forests; and, on the other hand, the mining Indians of Central and South America. Probably when Julius Cæsar came to Kent, or Claudius Cæsar stayed at Colchester, Britain was peopled by two classes of British tribes, the one being the hunters and fishers, the wild warriors who stripped to fight and put on their war paint, like the Iroquois or Mohawks of old colonial history; the other the more peaceful mining tribes of the far West, not merely of Cornwall, but of Devon, who lived in stone houses; who wo shipped the "big stones," with rites founded on sun-worship, and, perchance, sometimes used flowers in their summer festivals; who were buried under stone cromlechs and cairns, and reared rude obelisks to commemorate national events. Such were the Cornu-Britons of old time, and such, in a higher grade of culture, were the Peruvians of America, and, in a lower stage, to this day the mining tribes of the Indians in the Andes. The problem of the seeming contradiction between the archaeological remains and the written records of old Latin writers the author considered might be solved by supposing the one refers to the mining and hill tribes of the West, the other to the hunting and pastoral warriors of the East and Midlands.—The Chairman, Mr. Rayson, and Mr. Patrick took part in the discussion of the paper.

MICROSCOPICAL.—April 15.—Dr. H. Woodward in the chair.—Mr. F. W. Millett's 'Report on the Recent Foraminifera of the Malay Archipelago collected by Mr. A. Durand,' Part XIV., was taken as read.—The Secretary read a paper by Mr. E. B. Stringer on 'A New Method of using the Electric Arc in Photo-micrography.' The method consists in employing the radiation of the electric arc itself, altogether separated from the incandescent carbons. This, modified by certain light filters, yields a powerful violet monochromatic light on the extreme limit of visibility. The separation is effected by the substage diaphragm, the opening in which is adjusted so as to allow only the radiation of the arc to pass. The light thus obtained is of a warm violet colour, the spectrum exhibiting a remarkable bright group of lines in the blue, and a band still brighter in the extreme violet. A trough containing a solution of ammonia sulphate of copper suppresses all but the violet band, and the ultra-violet rays are intercepted by another trough, containing a solution of sulphate of quinine, the resultant light being as described, and this, though visually of little intensity, has great actinic power at 2,000 diameters, the necessary exposure being only 15 seconds. For perfect steadiness the carbons should be small

and pure, the purest yet tried by the author being those known as Noris carbons. Lantern-slides of *Pleurosigma angulatum*, dry, and *Coscinodiscus asteromphalus* in styra, taken with a Zeiss 3-mm. oil-immersion apochromatic objective of 14 N.A. and 8 compensating eyepiece, giving a magnification of 2,200 diameters, were shown upon the screen. The author discussed the possibility of obtaining lenses corrected for the ultra-violet rays which would enable photography to do for the microscope what it had already done for the telescope. A lens of the kind suggested was actually made by Rutherford for the telescope, and a reference to it by Lockyer was quoted. Three slides of *Navicula bombus* were shown on the screen to demonstrate the advantage of using the troughs containing solutions of ammonia sulphate of copper and sulphate of quinine.—Dr. R. Hamlyn-Harris sent a description of 'An Apparatus for facilitating the Manipulation of Celloidin Sections.' The apparatus consisted of a circular vessel $3\frac{1}{2}$ in. in diameter and $\frac{1}{2}$ in. deep outside. The body is made of a non-corroding metal, and the bottom of brass. It is divided into twenty compartments; in each compartment are perforations to allow fluid to escape when the transfer is made from one fluid to another. The apparatus suggested itself to the writer in consequence of the difficulties experienced by him in preparing, staining, and mounting a series of celloidin sections in successive order.—Mr. C. F. Rousset exhibited about two dozen mounted slides of rotifers of the genus *Brachionus*. The specimens, besides those collected in England, came from America, Asia Minor, Bohemia, China, Germany, and Hungary, and comprised sixteen species, including one not yet described, and a number of varieties. He mentioned that the *B. rubens* exhibited was the true species of Ehrenberg, and different from the one figured under that name in Hudson and Gosse's monograph.

INSTITUTION OF CIVIL ENGINEERS.—April 21.—Mr. J. C. Hawkshaw, President, in the chair.—The paper read was 'The Decay of Metals,' by Messrs. J. T. Milton and W. J. Larke.—It was announced that four Associate Members had been transferred to the class of Members, and that one candidate had been admitted as a Student.—The monthly ballot resulted in the election of one Member and two Associate Members.

MATHEMATICAL.—April 16.—Dr. E. W. Hobson, V.P., in the chair.—Mr. T. Stuart was elected a Member.—Messrs. C. S. Jackson and H. W. Curjel were admitted into the Society.—Mr. C. S. Jackson exhibited his logo-logarithmic slide-rule, and gave an account of the history of the invention.—The following papers were communicated:—'Relations between Points (in a Plane) having Conjugate Complex Co-ordinates,' by Prof. A. Lodge.—'Note on Exact Solutions of the Problem of the Bending of an Elastic Plate under Pressure,' by Prof. A. E. H. Love.—'On those Functions which are defined by Definite Integrals with not more than Two Singularities,' by Mr. E. T. Whittaker.—'On the Deduction of Schläfli's Series from Fourier's Series, and its Development into a Definite Integral,' by Mr. R. F. Gwyther.—'On the Validity of Certain Formulae,' by Mr. H. MacColl.—'On Covariant Types,' by Mr. A. Young.—and 'The Inflection-Conic of a Trinodal Quartic Curve,' by Messrs. H. W. Richmond and T. Stuart.

MEETINGS NEXT WEEK.

- Mon. Institute of Actuaries, 5.—'The Valuation of Staff Pension Funds: Part II. Widows' and Children's Pensions,' Mr. H. W. Manly.
- Society of Arts, 8.—'Mechanical Road Carriages,' Lecture I., Mr. W. Worby Beaumont. (Cantor Lectures)
- Geographical, 84.—'Four Years' Arctic Exploration in the Fram,' Capt. O. Sverdrup.
- Tues. Royal Institution, 5.—'The Blood and some of its Problems,' Lecture II., Prof. A. Macfadyen.
- Society of Arts, 7½.—'Modern Table Glasses,' Mr. H. Powell. (Special Meeting)
- Institution of Civil Engineers, 8.—Annual Meeting.
- Anthropological Institute, 8½.—'The Classification of the Materials of Anthropology,' Mr. E. N. Pailaize; 'Measurements of the Colonial Coronation Contingent,' Mr. J. Gray; 'Implements used by West Australian Natives in Manufacture of Glass Spear-Heads,' Mr. H. Balfour.
- Wed. Geological, 5.—'The Age of the Swiss Alpine Lakes,' Dr. C. S. DuRoi Freller; 'On a Shelly Boulder-Clay in the so-called Palsgonite Formation of Iceland,' Mr. Helgi Petursson.
- Society of Arts, 8.—'Automatic Wagon Couplings on British Railways,' Mr. T. A. Brockelbank.
- Thurs. Royal 44.
- Royal Institution, 5.—'Hydrogen: Gaseous, Liquid, and Solid,' Lecture II., Prof. Dewar.
- Institution of Electrical Engineers, 8.—'Divided Multiple Switchboards: an Efficient Telephone System for the World's Capital,' Mr. W. Aiken.
- Society of Antiquaries, 84.
- Fri. Philological, 8.—Annual Meeting; Prof. Skeat on 'English Etymology.'
- Goethe, 84.—'Schiller's Wallenstein,' Mr. J. T. Roalby.
- Royal Institution, 5.—Annual Meeting; 9.—'Recent Advances in Stereochemistry,' Prof. W. J. Pope.
- Sat. Royal Institution, 5.—'The Early Art of Siena,' Lecture II., Prof. Langton Douglas.

Science Gossip.

THE Manchester Literary and Philosophical Society are going to celebrate next month the centenary of announcement of Dalton's hypothesis of the atomic theory in chemistry. On May 19th Prof. F. W. Clarke, of the Columbian University, Washington, will deliver a lecture on the evolution and philosophy of the atomistic idea. Subsequently he will receive an honorary degree from Victoria University. Arrangements are also being made for a conversation at Owens College, and exhibition of Daltonian manuscripts, portraits, and other records. Dalton was appointed Secretary of the Manchester Society in 1800, and he held the office of President from 1817 until his death.

THE death in his thirty-eighth year is reported from Vienna of Dr. L. Szepe, the editor of the journal *Das Wissen für Alle*, and the author of a number of popular essays on scientific subjects. He was a medical man by profession.

THE *Berliner Astronomisches Jahrbuch* for 1905 has recently been issued, under the editorship of Prof. Bauschinger. The only change in the data is as regards the satellites of Saturn, in forming the positions of which the elements of Prof. H. Struve have been used. Elements of the orbits of 488 small planets are given, and ephemerides of 37 of those which come into opposition during the present year, attention being particularly directed to that of Eros, extending from April 1st to July 27th.

MANY spectroscopic observations have been made of Prof. Turner's new star (var. 12, 1903, Geminorum), which seems to have established its claim to being a Nova. Dr. Halm, of Edinburgh, describes the spectrum as a faint continuous one intersected by several broad bright bands, which were most distinct in the green and blue parts. Prof. Hartmann, of Potsdam, compares the spectrum to that of Nova Persei as observed in the latter part of March, 1901, and concludes from a "shift" in the bright lines that the material emitting the radiations which produce them is moving away from our system at the rate of 520 kilometres per second. In *Harvard College Circular*, No. 70, Prof. Pickering states that on receipt of Prof. Turner's announcement of the perception of the new star on a photographic plate at Oxford on March 16th, an examination of the Harvard photographs was made, and the star found to have been registered on March 6th, when its magnitude was, as resulting from several comparisons with other stars, 5.08. No object was seen in the place on a plate taken on March 2nd; the three following nights were cloudy. From March 11th, when the magnitude had diminished to about 6.8, the brightness continued to decrease, and the magnitude was below the eighth on March 25th. But the spectrum was even then so conspicuous that the Nova would, in all probability, have been detected on the development and examination of the plate but for the earlier discovery by Prof. Turner.

M. BRÜCK, of the Observatory of Besançon, publishes in No. 3861 of the *Astronomische Nachrichten* a continuation of the ephemeris of Giacobini's last comet (α , 1903), which shows that in the course of next month it will pass from the constellation Indus, near its boundary with Pavo, into Octans, and be, from the 22nd to the 30th, within 5° of the South Pole. But it is diminishing in brightness, and will probably not be visible after the end of June.

We have received the third number of Vol. XXXII. of the *Memorie della Società degli Spettroscopisti Italiani*, containing a note by Prof. Mascari, which gives the statistics of the solar spots, faculae, and protuberances seen at the Royal Observatory, Catania, during the year 1902, and a continuation of Signor Boccardi's paper on the method of reduction of the

photographic catalogue of the stars contained in the Catania zone.

CONTINUING her examination of the photographic plates taken by M. Blajko at the Moscow Observatory, Madame Ceraski has detected the variability of a star in the constellation Cepheus, in a part which is to the north of the northernmost part of Cassiopeia. It will reckon as var. 15, 1903, Cephei. The maximum brightness is about 9½ magnitude, whilst the minimum is below 12½. The period cannot yet be accurately assigned, but its length certainly amounts to some months.

FINE ARTS

Jahrbuch der Königlich Preussischen Kunstsammlungen. (Berlin, Grote.)

IN the twenty-third volume of the 'Prussian Art Year-Book,' now lying before us, Herr Gustav Ludwig completes the researches concerning Bonifazio di Pitati to the results of which we called attention in our notice of the previous volume. The same capable hand also contributes a valuable and unusually interesting investigation of the subject of the mysterious 'Madonna of the Sea'—long attributed to Marco Basaiti, and now transferred, with much show of justice, to the credit of Giovanni Bellini.

The principal group in this work—which, as visitors to the Uffizi will remember, is described as a religious allegory—apparently depicts Our Lady enthroned at the side of a vast marble-paved court, in the centre of which are children at play, shaking down from a tree the apples which it bears; at her left stands a crowned saint, on her right is a handmaiden, and numerous incidents on a small scale are suggested in the sea and landscape background. All that was obscure as to the intention of this fascinating subject has now been cleared up, and the reader may learn for himself in Herr Ludwig's orderly pages that the whole picture is an illustration of Purgatory as conceived in the earlier half of the fourteenth century by the Cistercian monk Guillaume de Deguileville. The popularity of one of his works is witnessed by the fact that it is hardly possible to take up any important catalogue of "old books" without finding some example of 'Le Pèlerinage de l'Ame' upon the list. This poem has, indeed, a particular interest for English readers, for portions of it were translated by Chaucer, and, as was pointed out by the late M. Gaston Paris, the 'Pèlerinage de la Vie Humaine,' by which it was preceded, furnished more than the groundwork of John Bunyan's 'Pilgrim's Progress.' Deguileville completed his series by a third part treating of the 'Life of Christ'; but the interpretation of Bellini's painting rests solely on the second and most attractive part, 'Le Pèlerinage de l'Ame.' It represents, as Herr Ludwig has made plain, the earthly paradise to which the soul attains through the waters of Lethe. The symbolic tree in the centre before the open door, which gives access to the court, is the tree of eternal life. The children who handle the fruit are the souls in communion with Christ, by whose death the mystic apple was restored to the tree of life. By the light of this interpretation the crowned saint becomes Justice, who has demanded the sacrifice of the Atonement; but, that accomplished, she here joins the Virgin and her handmaiden in the act of reverent

prayer. We have not space to follow Herr Ludwig throughout the details of his most interesting argument, and can, therefore, only recommend those interested in mediæval symbolism to consult his pages, which are fully illustrated by reproductions—many admirably coloured—from MSS. bearing on the same subject in the Bibliothèque Nationale at Paris. It is curious to note points in which the painter has departed from the strict instruction of his text, as, for example, in multiplying the mystic apple; and the certainty attained as to the subject of this work gives us leave to hope that other puzzling subjects treated by him—such as the five little allegorical paintings in the Accademia at Venice—may eventually be identified, and possibly referred to a similar source with the 'Madonna of the Sea.'

This same volume also contains fresh documents by which Herr von Fabriczy completes the important study which he has previously published on the 'Triumphal Arch of Alphonso I.' He suggests that the architect mentioned in the inscription on the gateway of the Tabassi Palace at Salmona: "Mastro Petri da Como fece questa porta. A.D. MCCCXXXVIII." is to be identified with Pietro di Giovanni di Como, or, as he was called in Naples, Pietro di Martino da Milano, who, at a later date, raised the triumphal arch which is the most important monument of the Renaissance now left standing there. Other documents which Herr von Fabriczy brings into relation with each other in connexion with this question throw some light on this architect's life in years concerning which nothing up to the present has been known. This writer is seen at his best when conducting with exact and critical acumen an inquiry based on documentary evidence; in a second article, entitled 'Giuliano da Sangallo Figürliche Kompositionen,' he is not so happy. There has been for some years past in our National Gallery a circular painting representing, in half length, the Madonna and Child attended by St. John the Baptist and an angel. This work, which is in tempera, bears on the back in an old hand the name of "M. Giuliano da San Ghallo," a fact which may only indicate that it was once in his possession; but it has been suggested that possibly Sangallo painted it himself. Herr von Fabriczy, interested by this theory—which has in itself no very great importance, given the rather mediocre character of the work—attempts to support it by reproductions of two drawings which are certainly by Sangallo. One of these he admits to be a reminiscence of Botticelli; the second, from the Siena sketch-book, is presented as attesting the moment at which Sangallo attained complete individuality. Unfortunately for so much of the argument as rests upon the evidence of this drawing, we find in it a fantastic adaptation of the famous design by Mantegna representing Judith and her maid with the head of Holofernes, which is well known by the engraving of Mocetto. It is true that the Judith of Sangallo holds the head aloft, and that she has given her maid a basket instead of a bag wherein to receive it; but the relative position of the figures is the same, the drawing of the extremities and the placing of the feet are identical, so that we are forced to recall the

inspiration of the northern master in spite of the short skirts and crumpled folds dictated by the influence of Botticelli.

Reference must be made, before we close this notice, to Herr Max Lehr's paper on the 'Meister der Boccaccio Bilder,' in which he treats of the nine illustrations of the French translation of 'De Casibus Illustrium Virorum et Mulierum,' published in 1476 by Colard Mansion, of Bruges. The perplexity caused by the varied character and number of the designs existing in different sets all related to the same work may, it is suggested, be explained by the hypothesis of a competition prescribed by Mansion for the illustration of this edition, with the result that he selected the weakest artist to complete the work. There is, however, another assumption, according to which Mansion copied from an older and more powerful set of designs, of which no single example in book form has come down to us; but this is a well-nigh incredible conjecture. Other matter of interest to those of our readers who are concerned with the history of early printed books will be found in this careful and important article, which must also appeal in certain respects to the widening circle of those engaged in the study of Flemish art. A more popular theme is discussed by a writer who signs "Jan Veth," and takes sides in the dispute as to whether Rembrandt's 'Night Watch' has been seriously cut down, as the copy by Gerrit Lundens in the National Gallery would seem to imply. We feel some doubt as to what may be the final judgment on this matter, but it is to be noted that Dr. Bode adds the weight of his authority in favour of the contention that the work has remained almost intact as to size. The most important point in favour of this assumption is to be found in the fact that the rough edges of the original canvas have remained untouched at the side on which the copy would lead us to suppose that this painting has been most ruthlessly curtailed.

In conclusion, we wish to call attention to the beauty of many of the process reproductions in this volume, in especial to that of a Florentine bronze statuette given in Dr. Bode's article on works of this class in the Berlin Museum. Etched work, however elaborate and skilful—as in the case of the portrait of the 'Meister von Flémalle'—can never be so valuable for critical purposes as photographs rendered with the exquisite fidelity to which the pages of this year-book have accustomed us.

THE ROWLAND CLUB AT CLIFFORD'S INN.

CLIFFORD'S INN is threatened, and those who wish to see its modest but comely hall before it disappears cannot see it under a better aspect than it wears just now, with the works of the artist-members of the Rowland Club installed therein. The square room contains a display of furniture by Mr. Mackmurdo, which is solid and unobtrusive in design, while the dull green of the four myrtle trees in tubs sets off excellently the dark tones of the mahogany. The planning of the whole scheme is sober and dignified, and we have rarely seen an exhibition the general effect of which was so inviting. Dispersed through the room are bronzes and marbles by Mr. Stirling Lee, of which we like best the head of a girl (No. 66) in Lychnitis marble. This Greek marble, which is very rarely used and difficult to get, has the peculiarly atmospheric quality

of surface which is so fatally absent from the Carrara stone, and Mr. Stirling Lee has made good use of his material in the tender modelling of the undecided girlish features and blonde colouring of his head.

On the walls are etchings, water-colours, and a few oil paintings, which are all of modest dimensions and marked by the same discretion and moderation that is the key-note of the exhibition. Mr. Brangwyn is one of the exhibitors, and those who know him only in the arena of the bigger exhibitions will scarcely recognize him in the subdued tones of these studies. His still-life of *Leeks* (59) strikes us as more successful in colour and more sensitive in handling than anything we have seen before. In the majority of his work, however, the bald and inexpressive convention of rounded blots of pigment tends to interfere with our enjoyment of designs which often deserve a less summary treatment. In his etchings his real feeling for the placing and proportion of patches of dark and light comes out forcibly. The *Assisi* (15) is excellent in this respect, though even here we regret his tendency to reduce all forms to their lowest common denominator—the blot.

Mr. Holroyd is a much more serious draughtsman, nor is his idea of what is decorative so arbitrarily imposed. He follows the contours of objects with intelligent curiosity and a keen feeling for what is large, blunt, and frank. His chief difficulty would appear to be to carry his rhythm through the whole of his phrase. In more than one instance a rich, swelling motive of line suddenly gives out, and what was begun so well ends meagrely. This is peculiarly noticeable in his design for an etching (38), two nude figures, one lying, the other seated; the lines of the two are admirably interwoven, and the whole scheme is carried through as far as the knees of the lying figure, where proportion and rhythm unaccountably fail. The same is true of the *Eve* (28), in which an admirable torso is spoilt by the weakness of the woman's right arm and shoulder. Some of the etchings in which landscape plays a greater part, such as the *Prodigal Son* (26) and *Wickersley* (53), are more complete, and the design is well held throughout. The same praise may be given to Mr. Holroyd's fine design for a Nativity, an altarpiece painted for Aveley Church in Essex. This is the best design we have seen of his, and one in which the rather unusual disposition is singularly appropriate to the idea. The *Head of John Stevens* (37) is a fine study, in which the research for the characteristic has not interfered with breadth and suavity of style.

But for us the great event of this exhibition is the series of water-colours by Mr. Selwyn Image. Mr. Image has been long known as one of the best designers of stained-glass windows, but we do not remember to have seen before any exhibition of landscapes by him, and yet we think that in this kind he touches a higher level even than in his purely decorative vein. We have seen nothing in the work of contemporary artists more entirely delightful, or within their limits more perfect, than these little compositions. Every one of them seems to us to have the unmistakable signs of inspiration. They are rounded off, complete, each a world of its own; no question rises to the mind of their likeness or unlikeness to anything else; the senses and the emotions are alike gratified. Mr. Image has been in Arcadia, but he has found his Arcadia close at hand. His motives are intensely English, almost suburban; he takes such pastoral and woodland scenes as may be seen within twenty miles of London by any one who has the eyes to see them, or, rather—for there is nothing extraordinary about Mr. Image's vision—the heart to discern them. For it is in the perfect rightness of the sentiment, the gay simplicity and contentment of mind which they discover, that the singular merit of these unassuming designs lies. For once it seems to us im-

pertinent to discuss the means by which the artist attains his end, for these water-colours make no show of technical dexterity or laborious research, but they have, what is nowadays a rarer quality, perfect ease and simplicity. The feeling which inspires the artist seems to be so pure, so direct, and so undisturbed by ambition or self-consciousness, that he is able to convey it without any trace of effort, as though the language of pictorial expression were the simplest thing in the world to any one who has anything to communicate. But the mood of these drawings, simple as they are, does not lie quite on the surface. It was said of Salvator Rosa, at a time when critics were not allowed to be so fanciful as they are now, that he was the painter of moral feelings, and it would be no stranger to say of Mr. Image's landscapes that they are religious. They give one the feeling that the artist accepts the simplest, most trivial of natural things with a sense of gratitude. Their humour, too—for they are generally playful—and the sweet gaiety of their colour are such as only the Quinetist has freedom to enjoy.

TWO EXHIBITIONS.

At Messrs. Graves's galleries in Pall Mall two shows are open. The larger is a collection of water-colour drawings of Devon and Cornwall by Mr. Baragwanath King. Mr. King has a knack of facile handling, but his mannerisms of drawing and treatment are so pronounced that his sketches convey no sense of reality, while their predominant purplish tone prevents them from being agreeable in effect. In the adjoining room there is a small collection of pictures by M. François Brunery in the style of continental *genre* which is based upon Meissonier. "It's marvellous how it's done by hand," remarked one spectator to another. That, perhaps, is the best criticism of these dexterous illustrations of the unimportant.

Messrs. Carfax & Co., in Ryder Street, exhibit about forty paintings and drawings by Mr. Roger Fry. As might be expected from one whose study of the old masters has been so careful and so earnest, Mr. Fry's work in oil shows no small trace of the traditional art on which he is an authority. *Shillingley* (No. 38), for instance, seems a deliberate exercise in the manner of the landscape painters of Italy. An element of freshness is introduced by the artist's effort to keep his foreground blonde in tone, instead of making it dark and warm as a foil to the silvery blue of the sky. No. 40, *The Barge*, a charming glimpse of a boat passing behind a clump of trees, is rather less formal and less precisely handled, but no less successful in achieving a more realistic aim.

The tradition of water-colour drawing is far simpler than that of oil painting. For that reason, perhaps, Mr. Fry's drawings look less like experiments than do some of his pictures. He would appear in general to have founded his water-colour practice upon that of Rubens, in which the forms are marked by careful pen drawing, and the colour is added afterwards in broad, transparent washes. How varied and how admirable the results of this method may be is shown by the drawings of *Bruges*, a *Town Gate* (2), where the yellow stonework is relieved against a thundercloud; and *The Rotunda, Vicenza* (22), where the predominant tones are cool and silvery. Now and then an influence of J. S. Cotman is suggested, as in the striking *New Buildings near Horsham* (31); while the *St. Martin's, Laon* (11), shows that Mr. Fry can, when he chooses, use the clever touch and sharp colour of the professional water-colour artists of the fifties.

Not that Mr. Fry's work is really eclectic or derivative. When sketching he expresses himself with the materials and by the methods of certain great artists of the past; but the things he has to express he has certainly seen

for himself. Thus the general impression left by the show is that of a very real and talented personality. His work, too, is always controlled by a certain dignity and self-restraint, which, in these days of competition and advertisement, are far from common qualities. As an oil painter he does not seem to have as yet completely settled his methods to his own satisfaction; but then, perhaps, no oil painter who really loves his medium ever quite does that.

The single sketch in the gallery by Mrs. Fry, *Beaune* (19), should also be noticed, for it is at once well designed and charming in colour and treatment.

THE CHEYLESMORE COLLECTION AT THE BRITISH MUSEUM.

THIS collection consists of two divisions, one of English mezzotint portraits in general, the other of portraits of royal personages (chiefly Queen Victoria and her family) in various modes of engraving. The main mezzotint collection numbers 7,650 pieces; the portraits of royalty 2,675. The former is the more valuable part of the bequest. It represents the work of 284 English and 70 foreign engravers, in the rarest and finest examples. Lord Cheylesmore had been collecting mezzotints for nearly thirty years before his death. He had begun with the idea of illustrating English history, and securing examples, in no matter what state or condition, of all, or as many as possible, of the mezzotint portraits of our nation that were catalogued or otherwise known to exist. To this desire was added by degrees an interest in the art of mezzotint for its own sake, leading the collector to enrich his cabinet at great cost—though at less than a quarter, generally, of what would be the cost to-day—with the finest examples in specially selected proof or early states. When the collection is viewed as a whole, the proportion of choice and well-preserved to poor or injured prints—only interesting as portraits—is about one to six or seven; and the ratio is fortunately much the highest among the works of the accomplished craftsmen contemporary with Reynolds, Romney, and Gainsborough. The addition to the artistic treasures of the Museum in fine and well-preserved examples of men like McArdell, J. R. Smith, Valentine Green, the two Watsons, Dixon, John Jones, James Walker, Gainsborough Dupont, Dickinson, Hodges, William and James Ward, is enormous, and the total number of choice prints selected from the rest for separate treatment will amount to 1,200 or upwards. Among the remainder, many, though of small importance artistically, are of value as helping to complete the Museum collection of portraits.

To protect this bequest properly and put it into proper condition for use needs much labour in repair, preparation, and mounting. This task is now being actively carried on, but will not be completed for another twelve or fifteen months at least. Next year it is the intention of the Trustees to place on exhibition in the public gallery of the department a selection of some 500 or 600 of the finest examples from the Cheylesmore Collection in historical order, and to supplement them, where supplement is needed, from the very fine, although far from complete, collection already belonging to the Museum. The result will be an exhibition of mezzotints unequalled in range and quality. In the meantime a small preliminary exhibition of some sixty of the best examples which have already left the mounters' hands is on view. These are placed on screens in the King's Library.

THE CHURCH OF SAN FRANCESCO IN SIENA.

7, Berkeley Street, Cheltenham, April 17th, 1903.

At last I hear that the restoration of this vast and ruinous structure approaches completion. It was begun twenty years ago, when I was in Siena, and wrote a passing description of the

interior of the mighty fane, as it appeared then, empty and dismantled in its bare desolation.

I saw there the final obsequies of the gigantic canvases of the once renowned 'Novissimi,' by the Castel del Piano painter, Giuseppe Nasini, just stripped from the naked walls; and told the story of their melancholy abasement in the *Academy* of July 21st and September 29th, 1883.

To-day Siena is in the throes of an angry excitement concerning a desecration (as many think) of its restored church. It appears that the commissioners appointed to judge thereon have (under a faculty granted by the minister who is responsible for such matters) decided to remove the beautiful marble Renaissance decorations which have ornamented the façade since the date of its construction in the fifteenth century, and to replace them by a front of Gothic architecture.

This determination is opposed to the artistic sense of the Siena people, so justly proud of the accustomed style in all their preciously guarded ancient monuments. They say, with reason, that sculpture made to imitate the old cannot compare with the sculpture of a period surpassingly excellent in art.

We can all agree with them that it is better to preserve the beautiful which remains than sacrifice any vestige of it left, as was the fashion everywhere, and not least in Italy, up to twenty years ago.

I have a copy of the report before me, full of sound doctrine concerning the point in question. It says:—

"We abandon the idea of reducing all grand edifices to one monotonous style detrimental to those varying artistic qualities worthy of our special regard.....Considering that the marble ornamentation of the main *Porta* is an original work in harmony with the construction of the church, lasting over two centuries, and a specimen of the style prevailing when the church was finished; and although, from unknown circumstances preventing the full completion at one period of the façade, it differs from the *Porta* of the early sixteenth century, we propose to your excellency that the ancient marble decoration shall be left, and preserved as it is on the basilica of San Francesco in Siena."

It seems to me incomprehensible how, after such a report by the sub-committee to the heads of the *Belle Arti*, they could authorize the removal (as they have done) of the marble sculptures over the doors (*la Porta*), and on the façade of the grand church. Moreover, the beautiful decoration runs the risk of destruction if it is taken from its position—however great the care used to transfer it to a "worthy place" elsewhere, as suggested.

May these few words from an old lover of Siena and its every landmark avail to rescue this threatened sanctuary from a profane violation!

WILLIAM MERCER.

THE LELONG COLLECTION.

THE sale of three further portions of this magnificent collection of objects of art and decoration will commence on Monday next at the *Galerie Georges Petit*, Paris, under the auspices of M. Paul Chevallier, *commissaire-priseur*. The first portion was sold in December last (*Athenæum*, December 20th), and comprised the objects of art and curiosity, of antiquity, of the Middle Ages, and of the Renaissance, the 320 lots reaching a total of 933,425 francs. The three portions which are now about to be dispersed extend to 1,440 lots, and comprise such a wealth of variety and interest that it is impossible to do them justice in a short notice. The merits of each article are fully set forth in the excellent catalogues of M. Paul Chevallier, and the most we can do here is to indicate just a few of the principal things.

The sale on Monday and the four following days includes, among the pictures, a half-length allegorical portrait of a woman by Sir William Beechey, on panel, inscribed at the back "Beechey pinx^t 1803, for Chas. Small Pybus

Esq.," two examples of Louis Léopold Boilly, 'Le Préluce,' 1789, and 'La Cage Inaccessible,' respectively Nos. 450 and 560 in HARRISSE'S 'Œuvre de Boilly'; two important works of François Boucher, 'Le Moulin de Charenton' and 'Les Pêcheurs Chinois,' of which the latter was painted for Madame de Pompadour, and comes from the Château de Bellevue. 'A Card Party,' by William Collins, signed; a portrait of himself and one of his wife, by Drouais; several portraits by Nicholas de Largillière, notably one of the Duchesse d'Orléans, and two, one large and the other small, of the Marquise du Châtelet; 'The Storm,' by P. J. Louterbourg; a portrait of François Gigot de la Peyronie, surgeon of Louis XV., by Rigaud, engraved by J. Daullé in 1755; and a portrait of Madame de Crosne, by Alexandre Roslin, signed and dated 1783—these are among the principal pictures. Chinese, Japanese, Sèvres, and other porcelains, miniatures, bronzes, clocks, tapestry, and furniture, with a variety of other things, make up the remainder of the sale.

The second week's sale (May 11th to 15th) includes some important pictures among the 107 lots in this class, notably Boilly's 'Les Loisirs du Marché' (HARRISSE, No. 379), engraved, with variations, by LeVilly; four by François Boucher, 'La Marchande d'Œufs' (engraved by Daullé), 'Le Bateau de Pêche' (signed "en toutes lettres," from the Château de Bellevue), and a pair of ovals with the title of 'Scènes Intimes'; a portrait of Anne of Austria, by Philippe de Champaigne; a portrait of the Marquise de la Folleville, by Alex. François Desportes, and two fruit pieces by the same; four portraits by Nattier—Mesdames Adélaïde, Victoire, and Louise Elisabeth of France, and one of the Dauphin, son of Louis XV.; a portrait of Louis de la Tour d'Auvergne, Comte d'Evreux, in armour, by Rigaud, engraved by G. F. Schmidt; and a number of important pictures by unknown artists of the English, French, and Spanish schools. As in the previous portion, the remainder of the sale is made up of porcelain, objects of art, furniture, tapestries, &c.

The third week's sale (May 25th to 29th) contains no pictures, but is entirely made up of miscellaneous articles, porcelain, sculpture, bronzes, clocks, glasses, tapestries, and so forth. The last day's sale will be held at Madame Lelong's late residence, No. 16, Quai de Béthune.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 18th inst. the following pictures: Reynolds, Mrs. Dyer, holding her infant daughter on her lap, 110*l*. Raeburn, James Harrower, of Inzievar, 110*l*. A. Ostade, Interior, Boers Carousing, 24*l*. A pastel drawing by M. Q. de la Tour, Portrait of Madame de Pompadour, brought 315*l*.

On the 20th inst. a picture by C. Jones, Highland Cattle and Sheep near Ballachulish, was sold for 10*l*.

Fine-Art Society.

LAST Thursday at the St. James's Gallery was the press view of drawings and pastels of Ireland by Mr. C. M. Grierson, and water-colour drawings of Scotland by Mr. C. E. Brittan.

YESTERDAY and to-day forty figure pictures in oil, tempera, and water colour, by Mr. and Mrs. J. Young Hunter, were being shown at the Fine-Art Society's rooms.

At the Guildhall to-day begins an exhibition of early and modern painters of the Dutch School, and Mr. H. J. Finn shows to the press pictures at the Woodbury Gallery.

TO-DAY also Mr. Dunthorne invites us to view Col. Goff's water-colours at the Rembrandt Gallery, Vigo Street.

At Leighton House landscape paintings and sketches by Lady Napier of Magdala are on view.

THE portrait of the King recently painted by Mr. Emil Fuchs is, by His Majesty's command, exhibited in the Suffolk Street Gallery. The King is represented in a lavender-blue uniform with brilliant scarlet facings, and wears a cloak lined with grey silk. The colour scheme would have been by no means impossible had it been treated with a little more reticence. The portrait does not make any pretence to profound characterization, but it is carried through with vigour and assurance, and although it would be impossible to treat it seriously as a work of art, it is a workmanlike performance.

THE death, in his seventy-eighth year, is reported from Strasburg of the distinguished painter Louis Schützenberger. His paintings included portraits and historical and genre pictures.

PERHAPS the most important event of the week abroad has been the celebration of the centenary of the installation of the Académie de France at the Villa Medici at Rome. The fête was celebrated in full official manner, with M. Chaumié, the French Minister of Public Instruction, assisted by both the King and Queen of Italy. Some of the French papers contend that the institution is no longer necessary; but its records would make a most interesting volume. To *Gil Blas* M. Jules Claretie contributed a most sympathetic article on the institution, in which he included two long and important letters from E. Hébert. *Le Journal* published interviews with some of the distinguished living men whose names are inseparably associated with the Villa Medici—Henner, Jules Lefebvre ("ce fut le meilleur monument de mon existence," says this admirable portrait painter), Oscar Roty, and Denys Puech.

THE room known as Mazarin's Chamber at the Bibliothèque Nationale has lately received a new panel of Gobelins tapestry, of which the subject is 'L'Antiquité dévoilée par les Génies de la Renaissance.' The cartoons of this tapestry were arranged for ten years ago with the artist, M. F. Ehrman. The panel contains portraits of most of the great men of the Renaissance, including Montaigne, Amyot, Calvin, and Rabelais.

THE *Illustration* (Paris) announces the death of Louis Prosper Roux, the artist, at the age of eighty-six, and publishes some interesting biographical details. Roux studied under Paul Delaroche, and made his *début* at the Salon of 1839 with a portrait which attracted a good deal of notice. He decorated a large number of churches, notably the Sainte Madeleine of Rouen, where there are twenty-four of his paintings, the chapel of Pied-du-Terne, near La Capelle, the chapel of Fontaines-les-Nonnes, and that of Dourdan (Seine-et-Oise). For the Hôtel Lambert he executed a "toile héroïque," 'La Mort du Prince Adam Czartorisky.' He also painted portraits of Madame Aubry, of Madame Aubry-Vitel, and of the Vicomtesse Delaborde. His other works included 'Claude Lorrain dans le Forum' (1857), 'L'Atelier de Rembrandt' (1859), and 'L'Atelier de Paul Delaroche,' a tribute to the memory of his old master.

THE International Society of Sculptors, Painters, and Gravers has leased the New Gallery, Regent Street, for the seasons of 1904, 1905, and 1906; and the society's first exhibition in these galleries will be opened in January next.

The second number of the *Burlington Magazine*, which is, we think, an improvement on the first—the reproductions are extraordinarily good—contains an important article by Mr. James Weale, in which he deals with the group of pictures ascribed of recent years to the so-called Maître de la Flemalle, and divides them into three sub-groups. To the first group belongs a

remarkable picture at Madrid representing the selection of Joseph and the betrothal. The latter scene takes place in front of an unfinished church porch. From the mouldings, which are seen in section, it is possible to fix the date of this as previous to 1425. Now Jacques Daret, the Maître de la Flemalle, only began his apprenticeship under Campin in 1427, while his fellow-pupil, Roger van der Weyden, entered the same atelier a year before. Hence, then, arises the strong probability that this picture is in reality one of the works of the celebrated Campin, who occupied a position analogous to that of Jan van Eyck, and who through his two pupils, Roger van der Weyden and Jacques Daret, actually exerted a wider influence on the subsequent course of Flemish art. If this theory should be accepted—and we think it highly probable—the discovery will fill up a great gap in our knowledge of the beginnings of Flemish art.

THE reviewer of Mr. Ward's book on 'Colour Harmony and Contrast' desires to express his sincere apologies to the author for having wrongfully accused him of an erroneous statement about the optical mixture of blue and yellow. The facts are as Mr. Ward stated them last week, and the error was due to a misreading of the title of the table referred to.

IN the May number of the *Architectural Review* begin an important review and discussion of architectural education. The first instalment consists of an account of the elaborate German system of instruction by Mr. T. Bailey Saunders. In the same number Prof. Lethaby writes on Exeter Cathedral, and Mr. Phené Spiers begins a critical description of the discoveries at Cnossus.

IN a recent announcement the cover of Capt. Alan Field's book, 'The Exaggerators,' was wrongly attributed to F. R. Kimbrough, the design being, as a matter of fact, the work of the author himself.

MESSRS. GLENDINING & Co., of 7, Argyle Street, sold on April 20th and 21st a number of rare coins. The best prices were: Edward VI. crown, 1551, 8*l*. 5*s*.; Mary sovereign, 1553, 11*l*.; Elizabeth sovereign, 1584, 9*l*. 10*s*., and Elizabeth crown, 1601, 6*l*. 15*s*.; Charles I. crown, 1643, 6*l*.; Cromwell crown, 1658, 10*l*.; Bronze proof halfpenny, 1861, and brass halfpenny, 1872, 6*l*. 15*s*.

At the last meeting of the French Archæological School in Athens, M. Demoulin, a Belgian member of this institute, reported upon his excavations on the island of Tenos, for which he was provided with funds by Belgian antiquaries, and where he has laid bare the temple of Poseidon and the amphitheatre. M. Homolle informed the meeting of the large sum placed at the disposal of the French School by the Duc de Loubat (30,000 francs), in order that the excavations on the island of Delos may go on without interruption.

THE German Orientgesellschaft has resolved, in accordance with the Kaiser's programme, upon a very extensive series of excavations in Palestine. The archaeologist Dr. Thiersch has gone to Palestine, under commission from the society, to select the fittest places for beginning this important work.

A NUMBER of new gifts to the various Paris museums are announced. The Carnavalet has received a portrait of Méhul, painted by Baron Gros, the gift of M. Chassériau, a *mouillage mortuaire* of the Duc de Reichstadt, and a portrait of Voltaire writing, given by Commandant Basset. The same museum is about to receive the MSS. of Flaubert from the author's niece and heiress, Madame Franklin-Groult. M. Jules Maciet has presented to the same museum several pastel portraits by La Tour, a portrait of a woman by Tocqué, and some sanguine drawings by Watteau and Le Prince. At the Luxembourg the new gifts include a work of Gauthier,

'Sainte Cécile sur son Lit de Mort,' from Comte Rambuteau. The Louvre receives an example of the painter Cals, 'Déjeuner à Honfleur,' and a fine portrait of the actor Lafontaine, by Galbrund, bequeathed by Madame Lafontaine. The purchases include 'Le Siège de Lille,' by Watteau of Lille, a later artist than the famous bearer of that name, and two landscapes by Salomon Ruysdael. M. Alstrem, conservateur of the Musée de la Marine, has received an interesting work, 'Bateaux remontant l'Escaut,' by Louis Garneret, one of the lieutenants of Surcouf. An example of this little-known marine painter's works, the 'Combat de Navarin,' is at Versailles.

THE *Frankfurter Zeitung* reports that the Städtische Historische Museum of that city has unexpectedly secured a valuable collection of silver articles of great importance for the history of the local silversmiths' art. They were discovered in an old alms-chest, which was regarded as lumber. When the chest was broken open, it was found to contain a great number of beautifully ornamented silver mugs, buckles, silver spoons, and similar objects which bore for the most part the "hallmark" of the town, and the private mark of distinguished silversmiths of the early eighteenth century. The origin of the treasure is not yet known, but it has been suggested that it may consist of unredeemed pledges.

MUSIC

THE WEEK.

CAMDEN TOWN THEATRE.—'André Chénier,' St. James's Hall.—Herr Max Wolfsthal's Violin Recital, Hegedüs's Orchestral Concert.

THE Carl Rosa Company recently produced Umberto Giordano's opera 'André Chénier,' or, to give it its original title, 'Andrea Chénier,' at Manchester, and last Thursday week the same company performed it for the first time in London at the Camden Town Theatre. This, we believe, is the first opera of the composer's which has been heard in England. 'Mala Vita,' Giordano's first work for the stage, was produced at La Scala in 1892; since then several works have appeared, of which 'Fedora' and the one under notice seem the most prominent. The libretto of the last is by Luigi Illica, the English version by Percy Pinkerton. Among composers of the young Italian school Giordano has made a certain name, and—judging from 'André Chénier' and 'Mala Vita,' which we heard some years ago at Berlin—we credit him with qualities in his music which attract; yet we feel that his individuality is not strong or else that at present it is not developed. The style generally is Italian, tinged—like all modern works, indeed—with Wagner colouring. We now live in so strong a Wagnerian atmosphere that Italian methods of expressing intensity of feeling appear to us sound rather than substance. The libretto is disappointing. The first act, in the *salon* of the Comtesse de Coigny, is patchy; and the close, when the poverty-stricken peasants force an entry, intended to be impressive, is poor both as regards musical and stage effect. There is, however, one passage in it, when Chénier sings of love, in which the music has strength and character. Act II., notwithstanding its busy street scene, does not prove very exciting. With Act III. real interest commences. Chénier is condemned to death by the Revolutionary Tribunal: there are no distracting episodes, and clever dramatic

touches are to be found in the music. In the fourth and final act Chénier and Madeleine, who, in order to be united with him in death, has taken the place of the condemned Legray, sing in broad and fervid strains of love triumphant over the grave, as they are passing from the prison to the scaffold.

Herr Julius Walther and Mr. Arthur Deane gave forcible impersonations of Chénier and Gerard, the latter at first a menial, but afterwards an important member of the Committee of Public Safety. Miss Lizzie Burgess, though fairly successful as Madeleine, was not sufficiently earnest. The chorus was good, and Mr. Eugene Goossens conducted with care and intelligence; at times, however, the orchestral playing was too prominent.

On Tuesday there were two violin recitals at St. James's Hall. The first in the afternoon was given by Herr Max Wolfsthal. He plays with intelligence and good taste, but in Max Bruch's Concerto in G his intonation was frequently at fault. In Bach's G minor Fugue for violin alone the same defect was noticeable, and, moreover, it was evident that he found the technical difficulties somewhat beyond his strength. His choice was unfortunate: to render justice to such music a violinist must have perfect command of the finger-board. Herr Wolfsthal will perhaps be more successful next time. The faulty intonation may have arisen from extreme nervousness or ill health.

In the evening Hegedüs, as the young Hungarian violinist calls himself, gave an orchestral concert. His playing of Mozart's first Concerto in D for violin and orchestra was unaffected and refined; in the slow movement and following Rondo he was particularly good. Afterwards, in an Aria by Goldmark with organ accompaniment, he displayed breadth and feeling, but in a Paganini Capriccio the playing was far from satisfactory. The orchestra was under the direction of Mr. Landon Ronald, who is a spirited and intelligent conductor. The programme included Mendelssohn's 'Ruy Blas' Overture and Sir C. V. Stanford's fine 'Irish Rhapsody,' to which we lately referred when it was given under his direction at a Philharmonic Concert.

Musical Gossip.

FRÖKEN THEODORA SALICATH and Miss Elsie Hall were associated in a vocal and pianoforte recital at Steinway Hall last Wednesday afternoon. Though suffering from a severe cold, the former managed to please her hearers by her intelligent singing of pieces by Bach, Schumann, Schubert, and Gounod. Bright and attractive, too, were her renderings in Norwegian of songs by Grieg and Elling. Miss Elsie Hall, an Australian pianist who possesses much intelligence and skill, gave a clear and careful rendering of Beethoven's Sonata in F sharp (Op. 78), a work that calls for no strong emotional expression. She also played the whole of Schumann's 'Kreisleriana,' missing, however, some of the sentiment of the music, albeit her execution deserved praise.

The coming performances of 'Der Ring des Nibelungen' at Covent Garden next week will be of exceptional interest, as they will be the first given in this country under the direction of Dr. Richter, who was associated with the *magnum opus* as originally produced at Bay-

reuth in 1876. The rehearsal of 'Das Rheingold,' the first with stage and orchestra, took place on Tuesday, and it is evident that all care is being taken to ensure success. New scenery was already provided last year for 'Die Walküre' and 'Siegfried,' and this year the same has been done for the first and last sections, and, we may add, by British artists. The cast of the first cycle (April 27th, 29th, 30th, and May 2nd) includes Frau Leffler Burckard (Brünnhilde) and Madame Bolska (Sieglinde), while Madame Kirkby Lunn and Frau Hertzter-Deppe will represent Erda, the one in 'Rheingold,' the other in 'Siegfried.' Wotan, Loge, Siegfried, Alberich, and Mime will be impersonated by Herren Bertram, van Dyck, Kraus, Kraas, and Lieban respectively. Madame Kirkby Lunn will be the Waltraute in 'Götterdämmerung,' and Herr van Dyck, who, as Loge, only appears in 'Rheingold,' will be the Siegmund in 'Die Walküre.'

LESLIE CROTTY, the well-known baritone singer and husband of Madame Georgina Burns, who died at Newcastle last Saturday, was for many years an active member of the Carl Rosa Company. He also sang in Italian opera at Covent Garden. He was born at Galway in 1853, and studied at Dublin and afterwards in Italy.

SIR ALEXANDER MACKENZIE has successfully commenced his Canadian tour, organized by Mr. Harriss. Three concerts were given at Halifax. At Toronto last Thursday week the programme of the first concert was devoted to the works of Sir Alexander, who was received with great cordiality. It included his 'Coronation March' and 'Dream of Jubal,' with Mr. Charles Fry as reciter, and Miss Ethel Wood and Messrs. Ben Davies and Davidson as vocalists. On the Friday the 'Golden Legend,' in which Mr. Watkin Mills took part, was performed; and on the Saturday there were works by Sir C. V. Stanford, Dr. Cowen, and Mr. F. Corder, the second being represented by his 'Scandinavian' Symphony. In the evening Mr. Harriss's 'King Edward the Seventh' Mass was given, with Madame Blauvelt as one of the vocalists.

A two days' festival will be held at Duisberg, May 23rd and 24th, under the direction of Dr. Walther Josephson. The programme will include 'The Messiah,' Anton Bruckner's Ninth Symphony with 'Te Deum,' Sir Hubert Parry's setting of Milton's 'Blest Pair of Sirens' (German version by Dr. Josephson), works by Strauss, &c.

PERFORMANCES NEXT WEEK.

- Mov. Joachim Quartet, 8, St. James's Hall.
- Mr. G. Clinton's Chamber Concert, 815, Queen's Small Hall.
- Royal Opera, 8.30, Covent Garden.
- Tues. Herr Zwintcher's Orchestral Concert, 3, St. James's Hall.
- The Maurice Grand Concert, 8, Queen's Small Hall.
- Misses E. Clegg and Maccorrae's Recital, 8, Bechstein Hall.
- Weds. Miss Marie Hall's Violin Recital, 3, St. James's Hall.
- Mrs. Vyryan and Miss Witting's Vocal Recital, 3, Bechstein Hall.
- Royal Opera, 5, Covent Garden.
- Miss Bertha Bird's Concert, 8, St. James's Hall.
- Miss Minnie Tracy's Vocal Recital, 8, Bechstein Hall.
- Thurs. Miss Evelyn Stuart's Pianoforte Recital, 3, Bechstein Hall.
- Royal Opera, 5, Covent Garden.
- Royal Choral Society, 8, Albert Hall.
- Miss Marion Cassin's Concert, 8, Bechstein Hall.
- The London Trio, 8.30, Royal Society of British Artists, Suffolk Street.
- Fri. Joachim Quartet, 8, St. James's Hall.
- Mr. Frederic Lamond's Beethoven Recital, 3, Bechstein Hall.
- Sat. Miss Evelyn Amethe's Violin Recital, 3, St. James's Hall.
- Dr. Willner's Song Recital, 3, Queen's Hall.
- Mr. Edward Lees's English Song Recital, 3.15, Bechstein Hall.
- Royal Opera, 4, Covent Garden.

DRAMA

THE WEEK.

IMPERIAL.—'The Vikings,' a Romantic Drama in Four Acts. By Henrik Ibsen.

THE experiment essayed by Miss Ellen Terry in opening the Imperial Theatre with a drama by Ibsen previously unacted in England is more interesting than promising. Ibsen has many admirers in England, but has not yet established himself in public favour. To others besides the devotee the

opportunity of seeing a drama such as the 'Hærmændene paa Helgeland' ('The Vikings in Helgeland') is attractive. It is doubtful, however, whether a world can be found sufficient to render remunerative a production which is apparently mounted with a view to a run. The fact that the play is in Ibsen's early method, and contains none of his characteristic mannerisms, will probably be found less of a recommendation than a deterrent, since those constituting the cult seek their Ibsen pure and undiluted, while the attitude of the general public is indifference rather than hostility. At any rate, the play, though undeniably gloomy, is powerfully conceived and intensely dramatic. It belongs to an early stage in Ibsen's career, having been written in 1858, when the author, then thirty years of age, had accepted the management of the Christiania Theatre, and was fresh from the study of the Icelandic sagas. To none of these does the new play entirely conform, though the influence of the 'Völsunga Saga' is apparent. Ibsen's first intention appears to have been to write it in verse on the model of a Greek tragedy. This idea was abandoned as he progressed, probably to the great advantage of the play. Putting on one side the mythical aspects of the legends, Ibsen placed his action in a period immediately antecedent to the Christianization of Norway, and substituted for the legendary demigods of the sagas Vikings of the tenth century. For Sigurd Fafnesbane or the Dragon-slayer we have a Sigurd who accomplishes a feat no less noteworthy in destroying the white bear, possessing the strength of twenty men, which guards the bower of Hjordis, the Brynhild of the original saga. No purpose is served by dwelling upon points of resemblance, though such are neither few nor unimportant. Having won Hjordis by a deed of which no other warrior is capable, Sigurd, though loving the high-spirited maiden, yields her up to Gunnar, his brother in arms, to whom he can refuse nothing. As he has fought in Gunnar's armour, this change of bridegroom is not discovered until near the close of the action, when the revelation by Dagny, the wife of Sigurd, in answer to the fierce taunts of Hjordis, brings about the death of Sigurd at the hands of the woman he has apparently scorned, and the suicide of Hjordis, who, her vengeance once wreaked, flings herself from the cliffs into the sea. A sufficiently heroic character is Hjordis, who, in her ambition and discontent, is the most shrewish personage in fiction—an Ate stirring up strife. The scenes of boasting at the feast in the second act, and other features in the poem, recall the 'Cuchullin Saga,' but the tragedy of the death of Thorolf—the most dramatic episode of the book, wholly attributable to the perversity and malignity of Hjordis—is not from any source we recall. While thankful for the opportunity of seeing the piece, and grateful to Miss Terry for the mounting and cast she has afforded it, we are more than a little surprised at her appropriation of a character such as Hjordis, outside what is supposed to be the range of her power. Though marred by nervousness, her performance was remarkable. We would, none the less, rather see her in imaginative comedy, in which she has long

been unequalled, than as the warlike and turbulent heroine she has chosen to present. The best feature in the remainder of the cast was the Ornulf of Mr. Holman Clark.

Dramatic Gossip.

MISS LENA ASHWELL being required by Sir Henry Irving for the Drury Lane rehearsals of 'Dante,' the part of Katusha in 'Resurrection' at His Majesty's Theatre was on Thursday assigned to Miss Lily Brayton.

ON Monday at the Comedy the two-hundredth performance of 'Monsieur Beaucaire' was celebrated by the presentation of the customary photographic souvenir. On Friday in next week, at the Duke of York's, that of 'The Admirable Crichton' will be celebrated in similar fashion.

ON Monday the dramatic rendering of 'The Light that Failed' was, with no change of cast, transferred to the New Theatre, at which it will, if expectations are fulfilled, maintain its place until the close of the season.

THE proposed scheme at His Majesty's Theatre includes the production in May of the new comedy, unnamed as yet, of Mr. Claude Lowther. In course of time this will be followed by 'Richard II.,' and in the autumn or early winter by the Japanese play of Messrs. David Belasco and Luther Long produced last autumn in Washington.

NEAR the middle of next month Mr. Martin Harvey will reopen the Royalty Theatre with an historical drama by Messrs. Lloyd Osbourne and Austen Strong.

ON the afternoon of May 5th an adaptation, by Mrs. Hayden Coffin and Mr. J. T. Grein, of a German play entitled 'Azra' will be given at the Adelphi. Mr. Hayden Coffin will appear, presumably for the first time, in a non-musical part.

MRS. CRAIGIE'S new comedy has been secured by Mr. Charles Frohman for production in London and New York.

ON February 22nd at the Meijida Theatre, Tokyo, Shakspeare's 'Othello' was given after Japanese fashion for the first time, Kawakami being the Moor and Madame Sada Yacco Desdemona.

SIGNORA DUSE is to appear shortly in St. Petersburg for the first time in 'Hedda Gabler' and in 'L'Autre Danger' of M. Donnay.

'THE LITTLE COUNTESS' is the title, rather suggestive of comic opera, of Mr. George P. Bancroft's four-act comedy to be given at the Avenue on Wednesday next. Miss Annie Hughes will play the heroine, other parts being sustained by Miss Suzanne Sheldon, Miss Joan Burnett, Mr. Fred. Kerr, and Mr. B. Webster.

DURING her brief shortcoming tenancy of the Criterion, to which on Monday she will transfer 'The Marriage of Kitty,' Miss Marie Tempest will revive Robertson's 'Caste.'

MR. FRANK CURZON has secured a lease of Wyndham's Theatre, the name of which, it is reported, will be changed, that of Wyndham's lapsing to the house temporarily called The New.

THERE seems a chance that Mr. Charles Hawtrey may have a short season in London during May and June before returning to America.

TO CORRESPONDENTS.—F. G.—A. M. S.—J. B.—W. H. W.—received.

A. R. W.—We cannot undertake to answer such questions.

R. F.—D. P.—Many thanks.

H. J. D. A.—A. L.—Later.

J. K. L.—Already sent out.

No notice can be taken of anonymous communications.

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